THE ART OF BIOSHOCK INFINITE

INTRODUCTION BY KEN LEVINE

THE ART OF

BIOSHOCK INFINITE

THE A
BIOS
INFIN

RT OF
HOCK
NITE
DARK HORSE BOOKS

PUBLISHER
Mike Richardson

DESIGNER
Adam Grano

DIGITAL PRODUCTION
Ian Tucker with Chris Horn

ASSISTANT EDITOR
Everett Patterson

CONSULTING EDITOR
Elena Siegman

EDITOR
Philip R. Simon

Commentary text by Julian Murdoch, with Dorian Hart.

This book features artwork by Jason Bennett, Chris Chaproniere, Chelsea Douglas, Scott Duquette, Claire Hummel, Jorge Lacera, Ben Lo, Shawn Robertson, Scott Sinclair, Mauricio Tejerina, Robb Waters, Tyler West, and Laura Zimmerman.

Special thanks to Ken Levine, Michael Kelly, Sophie Mackey, Leonie Manshanden, Donald Roy, Dylan Schmidt, Keith Shetler, Joshua Viloria, Peter Welch, and everyone at 2K Games and Irrational Games.

THE ART OF
BIOSHOCK INFINITE

INTRODUCTION BY KEN LEVINE . . . 7

CHAPTER ONE . . . 9
FINDING COLUMBIA

CHAPTER TWO . . . 47
ELIZABETH

CHAPTER THREE . . . 63
BOOKER DEWITT

CHAPTER FOUR . . . 69
SONGBIRD

CHAPTER FIVE . . . 83
FOUNDERS, CITIZENS & VOX POPULI

103 . . . CHAPTER SIX
HEAVY HITTERS

119 . . . CHAPTER SEVEN
ADVERTISEMENTS & PROPAGANDA

135 . . . CHAPTER EIGHT
VIGORS

145 . . . CHAPTER NINE
SKY-HOOK

151 . . . CHAPTER TEN
WEAPONS & AIRSHIPS

161 . . . CHAPTER ELEVEN
COLUMBIA

THE ART OF BIOSHOCK INFINITE
BioShock ® © 2002–2013 Take-Two Interactive Software, Inc. Developed by Irrational Games. BioShock, BioShock Infinite, Irrational Games, 2K Games, Take-Two Interactive Software and their respective logos are all trademarks of Take-Two Interactive Software, Inc. All rights reserved. Dark Horse Books® is a trademark of Dark Horse Comics, Inc., registered in various categories and countries. All rights reserved. No portion of this publication may be reproduced or transmitted, in any form or by any means, without the express written permission of Dark Horse Comics, Inc. Names, characters, places, and incidents featured in this publication either are the product of the author's imagination or are used fictitiously. Any resemblance to actual persons (living or dead), events, institutions, or locales, without satiric intent, is coincidental. Published by Dark Horse Books, a division of Dark Horse Comics, Inc. 10956 SE Main Street, Milwaukie, OR 97222. DarkHorse.com.

First edition: February 2013. ISBN 978-1-59582-994-8.

1 3 5 7 9 10 8 6 4 2

Printed in China.

WANTED
MISS ELIZABETH ~
~ BOOKER DEWITT ~
A FEMALE OF 20 YEARS
5 AND A HALF FOOT
OF HEIGHT
125 POUNDS OF WEIGHT
A WHITE LADY
WITH BLUE EYES
A MALE OF 37 YEARS
6 FEET OF HEIGHT
195 POUNDS OF WEIGHT
A WHITE MAN
WITH GREEN EYES
BEARS A SCAR OVER
THE RIGHT EYE
A REWARD IS OFFERED
IN GOLD BULLION

Introduction

BY KEN LEVINE
CREATIVE DIRECTOR, IRRATIONAL GAMES

I imagine there are some people who want to get in the games industry who envision the development of a video game goes like this: A team of smart and talented people just get together in a glass-walled conference room, order some pizza, and emerge after a big all-nighter with the blueprint for a great game. From there, it's imagined, all that's required is for everyone to rest up for a weekend, show up to work on Monday morning, and start building to spec.

If anybody knows a place where it works like that, please give me their number.

Perhaps there are geniuses in the world who wake up in the morning with a novel fully written in their heads, or a symphony echoing in their ears, but I've never met one. Instead, the process of making anything—and certainly an Irrational game—is grueling and exhilarating, exciting and depressing, thrilling and scary as hell. For every idea that makes it into the game, a dozen are put against the wall and shot. This applies to every discipline. Levels get written. Then rewritten. And then rewritten a couple of more times. Inside, you'll see the dozens of concept images it can take to get a character like Elizabeth right. And even when we think we got her, well, it turns out we didn't. And she evolves one more time.

Right after the first BioShock *was released, we began to kick around ideas—ideas not for a story per se, but places and themes we wanted to explore. We immediately tuned into the turn of the century, visually, socially, politically, scientifically. A world where Tesla, Edison, Ford, and Einstein were all at the peak of their careers. And, being a* BioShock *game, we looked at the intellectual currents in the air: the birth of the civil rights movement, the workers' movement, the rise of nationalism, and the first whiff of the winds of change that would sweep through the twentieth century. And again, being a* BioShock *game, we extrapolated on the science of the time, the first fumbling steps away from a physical world defined strictly by Newton . . . Tears in the fabric that separates realities.*

With not much more directive than this, we turned our incredibly talented art team loose. They explored the obvious, the insane, and everything in between. They created new takes on everything from architecture and fashion to creatures and citizens of myriad potential what-if Americas. Day by day, painting by painting, the floating city of Columbia was born. And from that city came characters whose stories wanted to be told: an imprisoned young woman who did not fully understand the incredible powers she possessed, a veteran of the battle of Wounded Knee who still hadn't come to grips with his own dark past, an anarchist movement that threatened the entrenched powers of the white and the wealthy, and a city that tottered on the edge of both perfection and disaster.

As each element of BioShock Infinite *progressed from crazy idea to "a thing we're actually putting in the game," the team of artists shifted gears. Things that were once just prototypes and sketches had to be turned into reality. Every rivet of every bulkhead had to be carefully placed by hand. Each piece of clothing had to be virtually constructed, its fabric chosen, its colors decided.*

In this book, we've collected examples from every part of that process. Here you'll find early sketches of a dark Columbia that never was, and monsters that never saw breath. But you'll also see how each of those cutting-room castoffs fed into the larger whole, adding depth and richness to the world of Columbia and Elizabeth and Booker. While occasionally you'll see a painting or drawing that might match a set piece from BioShock Infinite, *more often what you'll find are guideposts for the dozens of hard-working, talented men and women who brought the places and characters to life, pixel by pixel.*

—KEN LEVINE
NOVEMBER 2012

HOTEL

CHAPTER ONE

FINDING COLUMBIA

READY
SERVE!

READY
SERVE
ZIMKIN REALTY CO

Long before the sky-city of Columbia was fully developed, the art team at Irrational Games had a set of concepts to explore: an art nouveau world set in the age of American exceptionalism, inspired by turn-of-the-century beliefs, decorations, and styles.

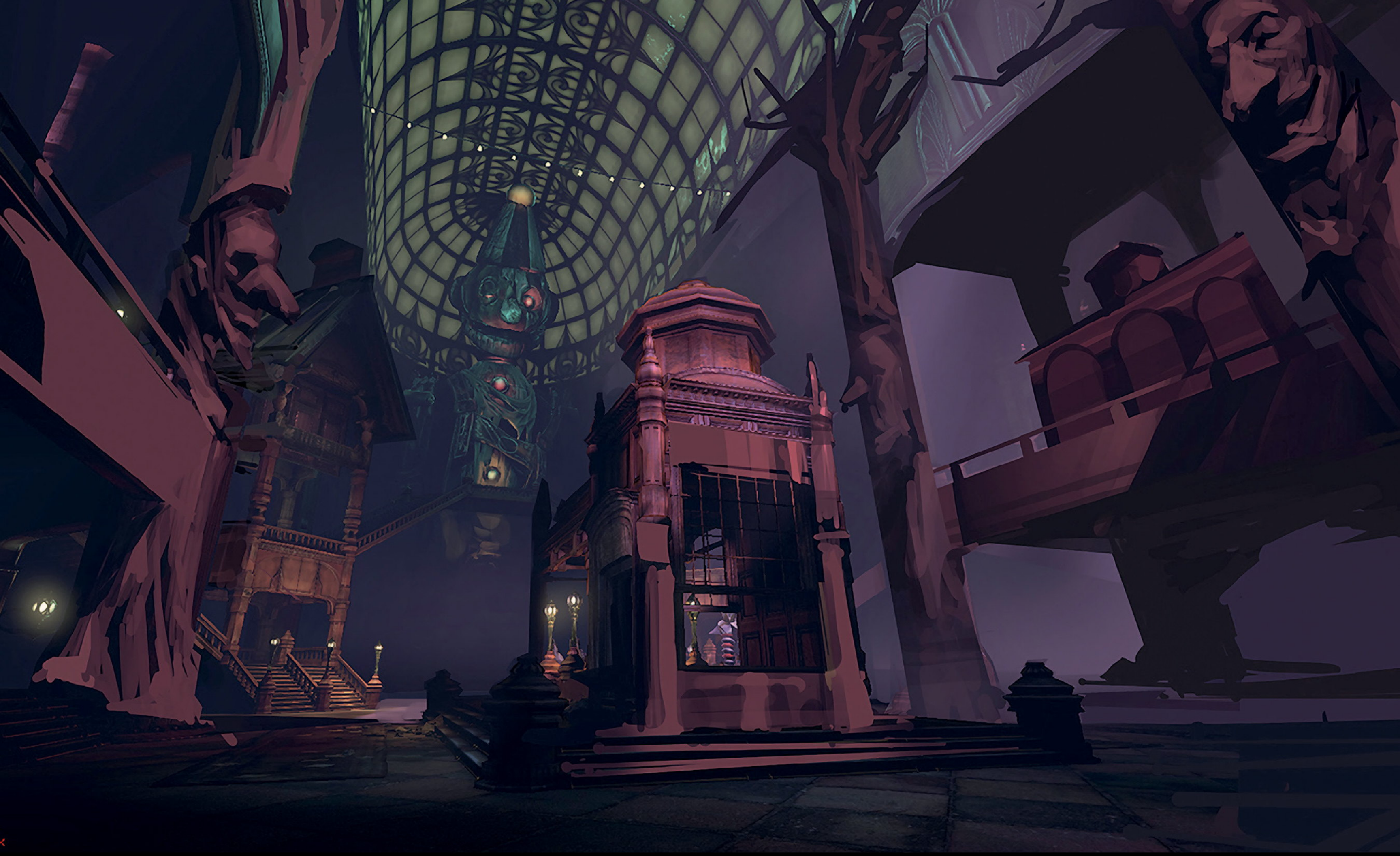
Further explorations of a darker, more derelict Columbia. While Columbia evolved substantially from these images, the seeds of commercialism, the grand architectural statements, and the focus on fine detail survived into the final designs.

WOOD ENGRAVING
LOANS
PER CENT
PER MONTH
STATE LOAN CO.
NATURA
LEAF
BLVD

CASIN

LOISEN FIL
THE GREAT TRAIN ROBB
ROBBERY

QUALITY
TRIMMING
THE GREAT CANTONE
THE GREAT CANTONE
THE GREAT CANTONE
FASTER QUICKER SHARPER THAN EVER!!!
NEW MACHINES!! FULLY AUTOMATIC!!
HOWARD
180
180



These paintings explore different ways of expressing the verticality and openness of Columbia. As it's a floating city, creating a sense of height and airiness was always an important design goal. These sketches come close to representing what Columbia would eventually become.

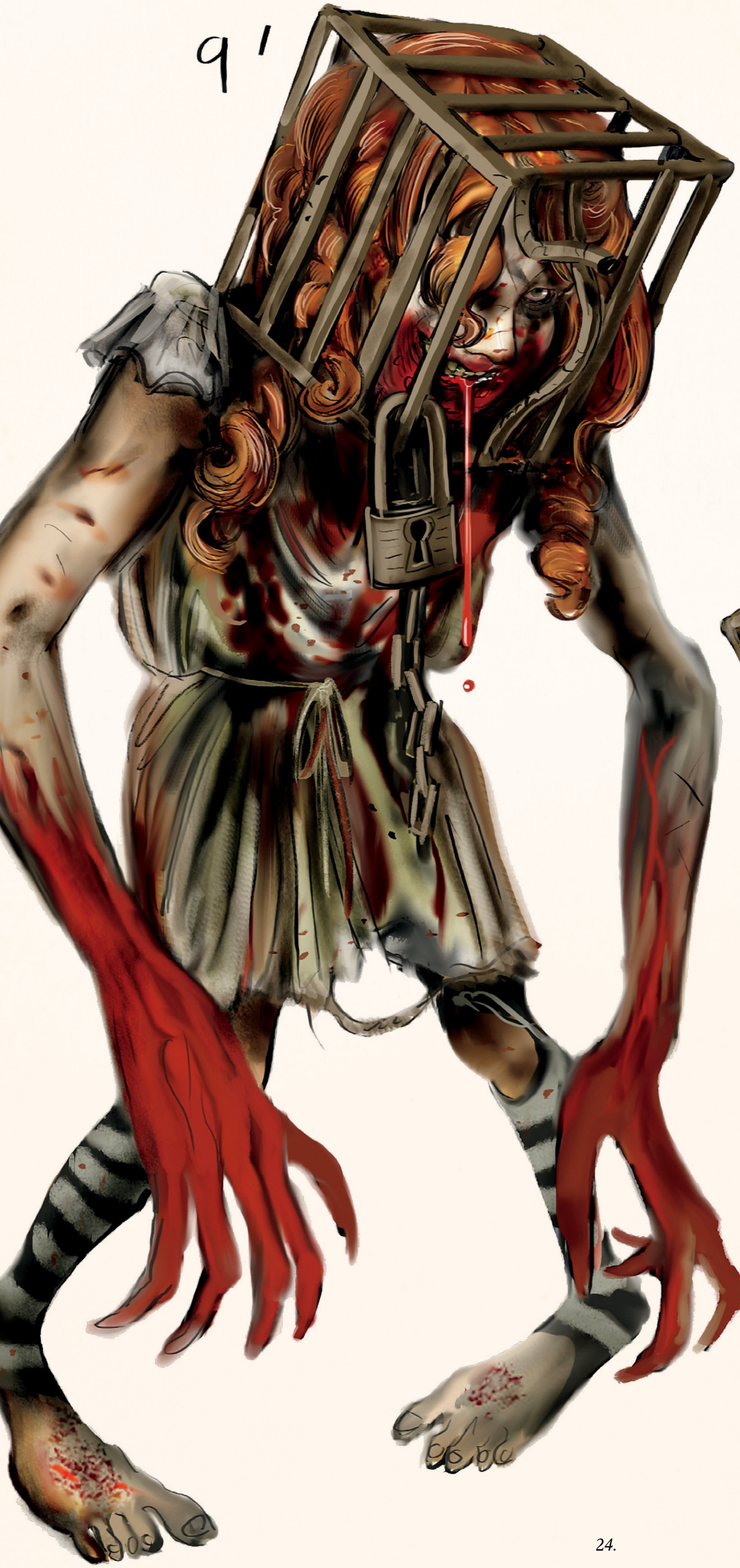
Early ideas for a mechanical watchman, who would guard the dark nights of Columbia. While ultimately left on the cutting room floor, these early sketches helped define the feel of the mechanical creatures which would feature prominently in the finished game.

Nouveau Scarring

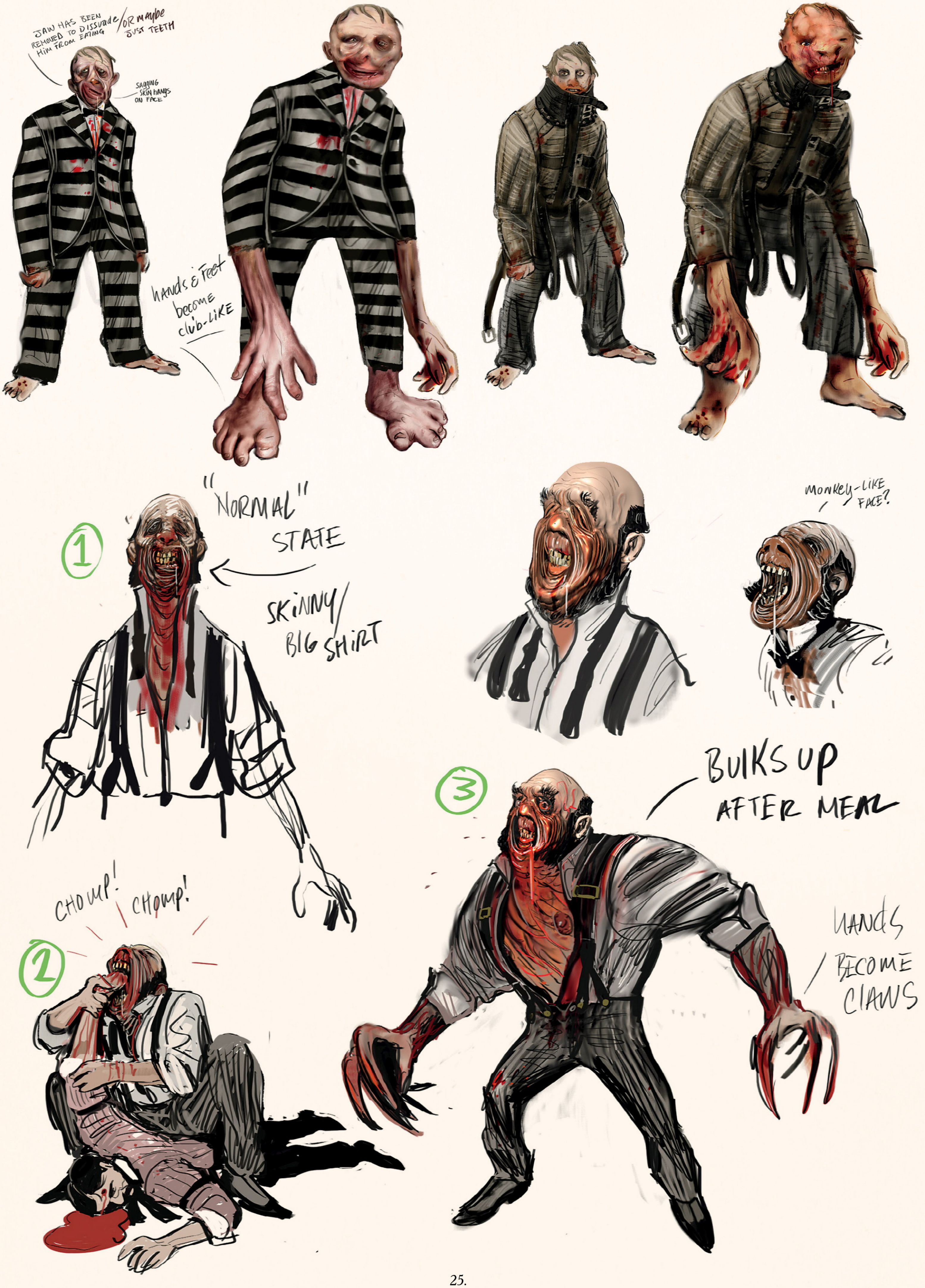
concepts —

Quantum rifts splice different instances of a person together with greatly varying results

One of the concepts at the core of BioShock Infinite *was the idea of Tears: windows into other worlds. What might traveling through such Tears do to a person? Perhaps players would encounter alternate-reality versions of the same characters or simply see the physical effects of these merging realities in the faces of their enemies.* ***TOP RIGHT:*** *In this gruesome portrait, the act of traveling through Tears has merged one man's younger self into his current, elderly one, to horrifying effect.*



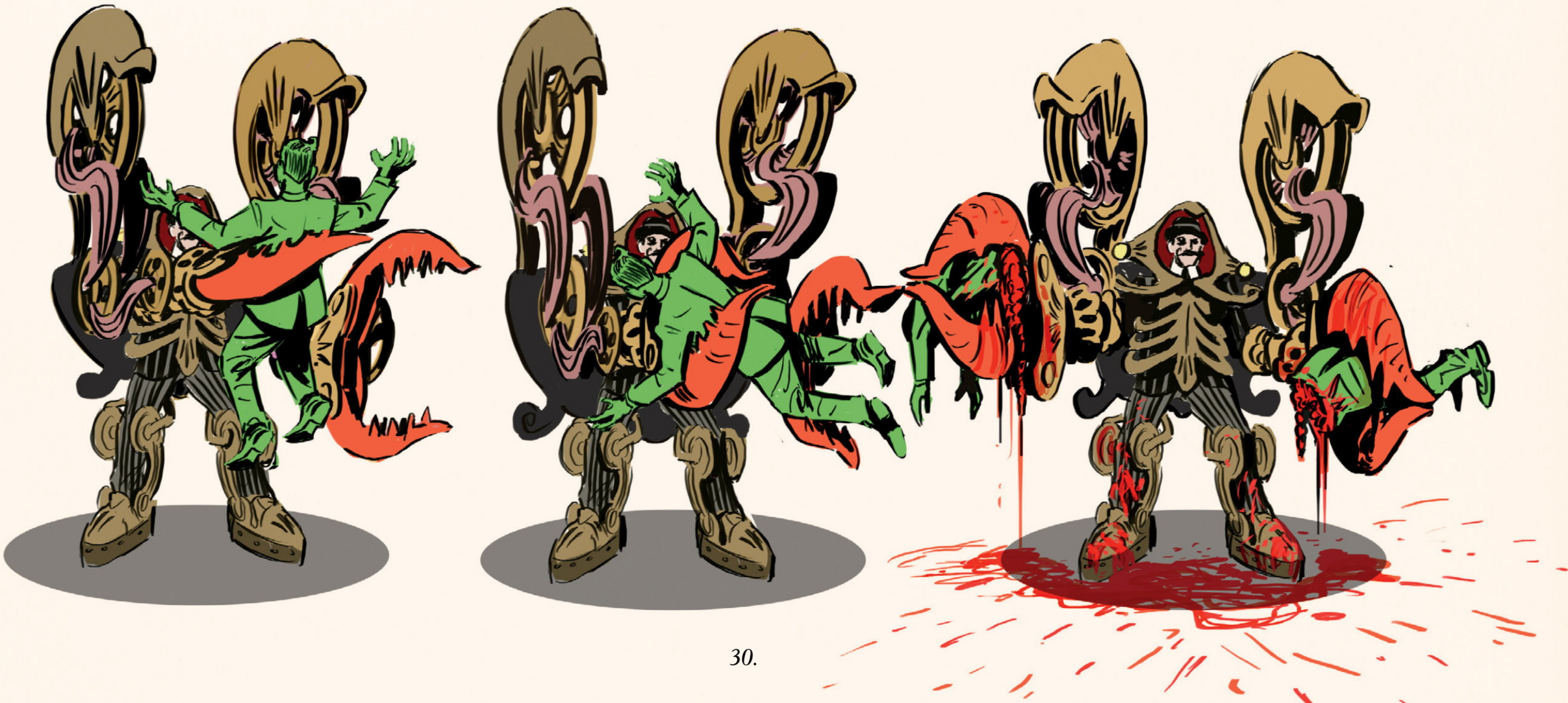
Before the game had a thematic core, various enemy archetypes were explored in a vacuum, and not every exploration led to a finished product. In these macabre sketches, a class of enemy gorges on the corpses of the fallen and grows physically monstrous as a result.



JAW HAS BEEN REMOVED TO DISSUADE HIM FROM EATING / OR MAYBE JUST TEETH
SAGGING SKIN HANGS ON FACE
HANDS & FEET BECOME CLUB-LIKE
1
"NORMAL" STATE
SKINNY/ BIG SHIRT
MONKEY-LIKE FACE?
2
CHOMP! CHOMP!
3
BULKS UP AFTER MEAL
HANDS BECOME CLAWS

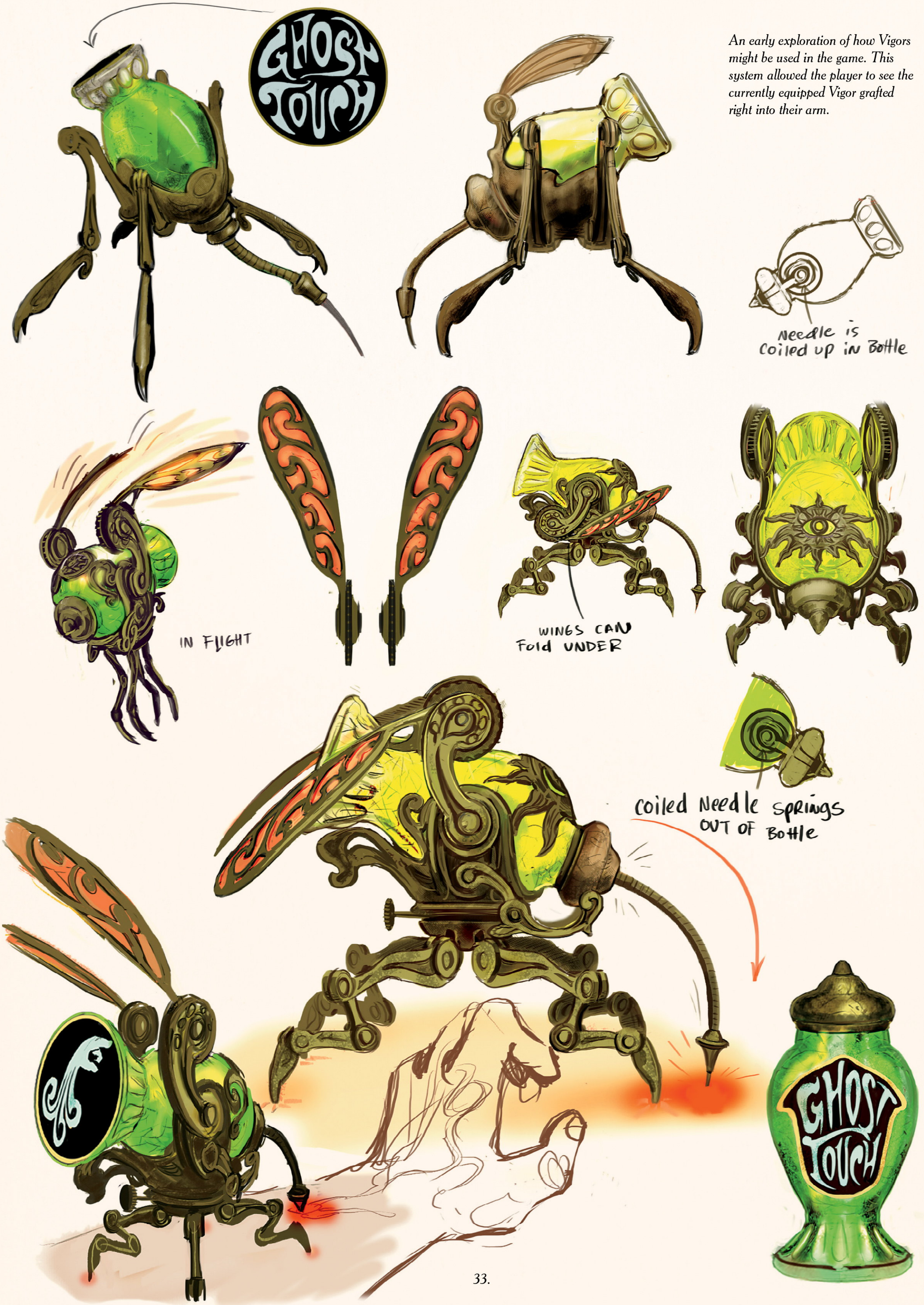
An early exploration of an enemy who could manipulate the dead, an idea that would finally resurface in BioShock Infinite*'s Siren.*

Another early concept for an enemy, the theatrical Magician—inspired a bit by BioShock*'s mad artist Sander Cohen—who would telekinetically manipulate the environment and create minions to fight for him or her. While the Magician didn't make it into* BioShock Infinite*, the spirit of theatricality and the era's fascination with the occult survived.*



These early sketches of a potential enemy—nicknamed "Claw Daddy"—eventually evolved into one of BioShock Infinite*'s signature Heavy Hitters, the Handyman. On this page, you see the Claw Daddy in a nighttime setting.*

TOP VIEW
SIDE
Release Trigger
Ghost Touch
PLASMID Bottles Glow WHEN Active
Ghost Touch
PLASMID
Ghost Touch
PLASMID
WHEN Bottom is "PUSHED IN" hooked NEEDLE PoPS OUT OF Bottle

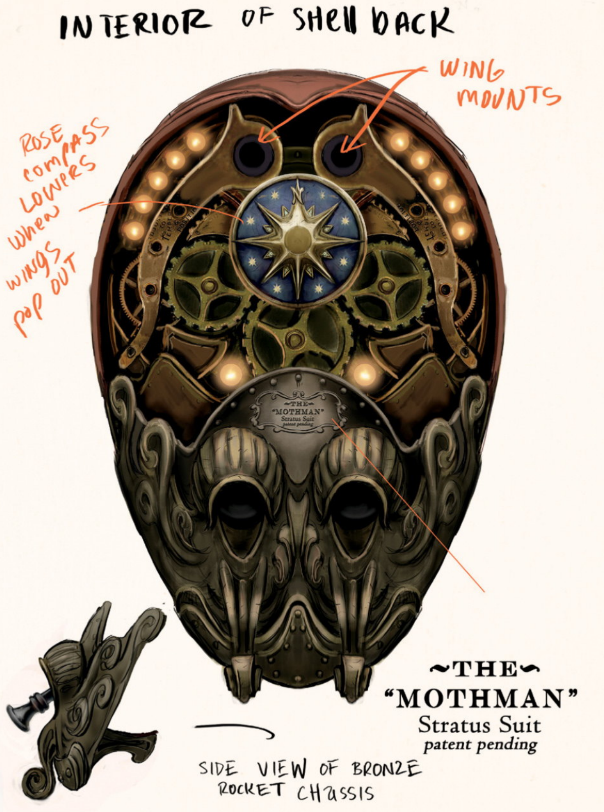


An early exploration of how Vigors might be used in the game. This system allowed the player to see the currently equipped Vigor grafted right into their arm.

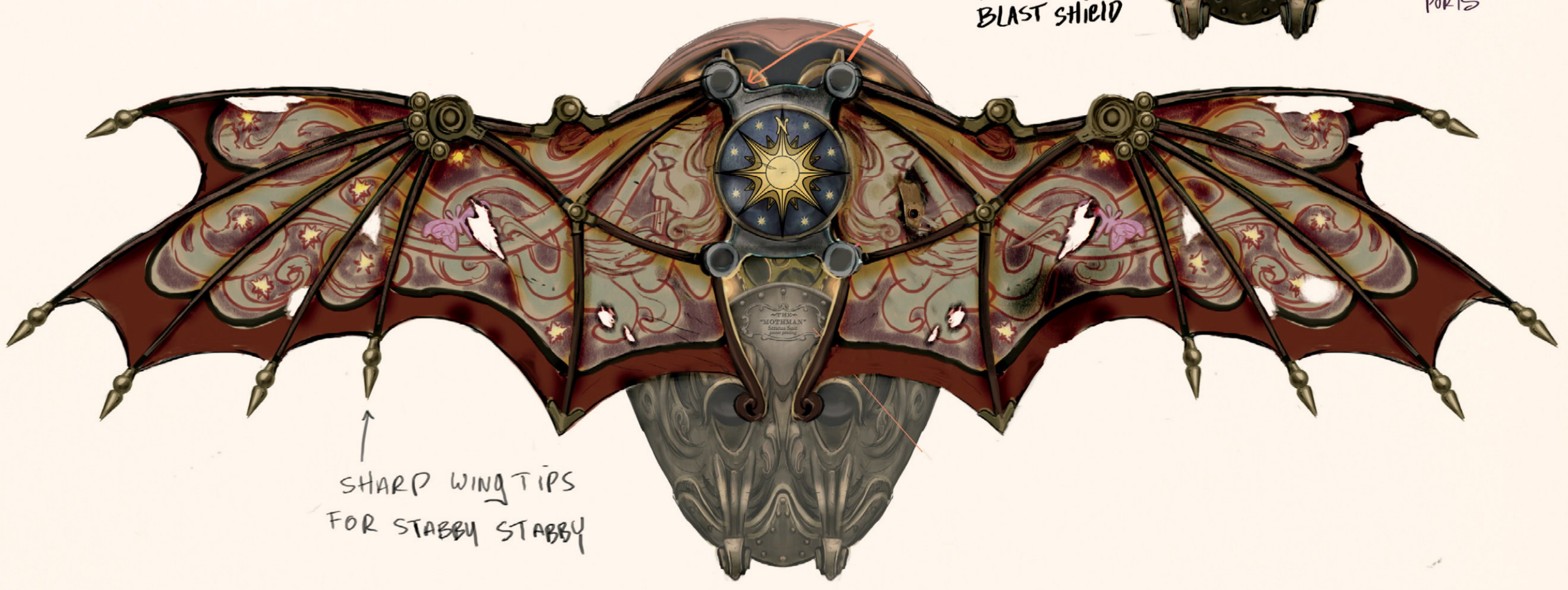
Another early enemy exploration, the Enhancer would support other enemies by buffing them at a distance with instant-acting potions.

While the story line was evolving, the team started developing signature enemies. These sketches explored the creations of a mad toymaker.

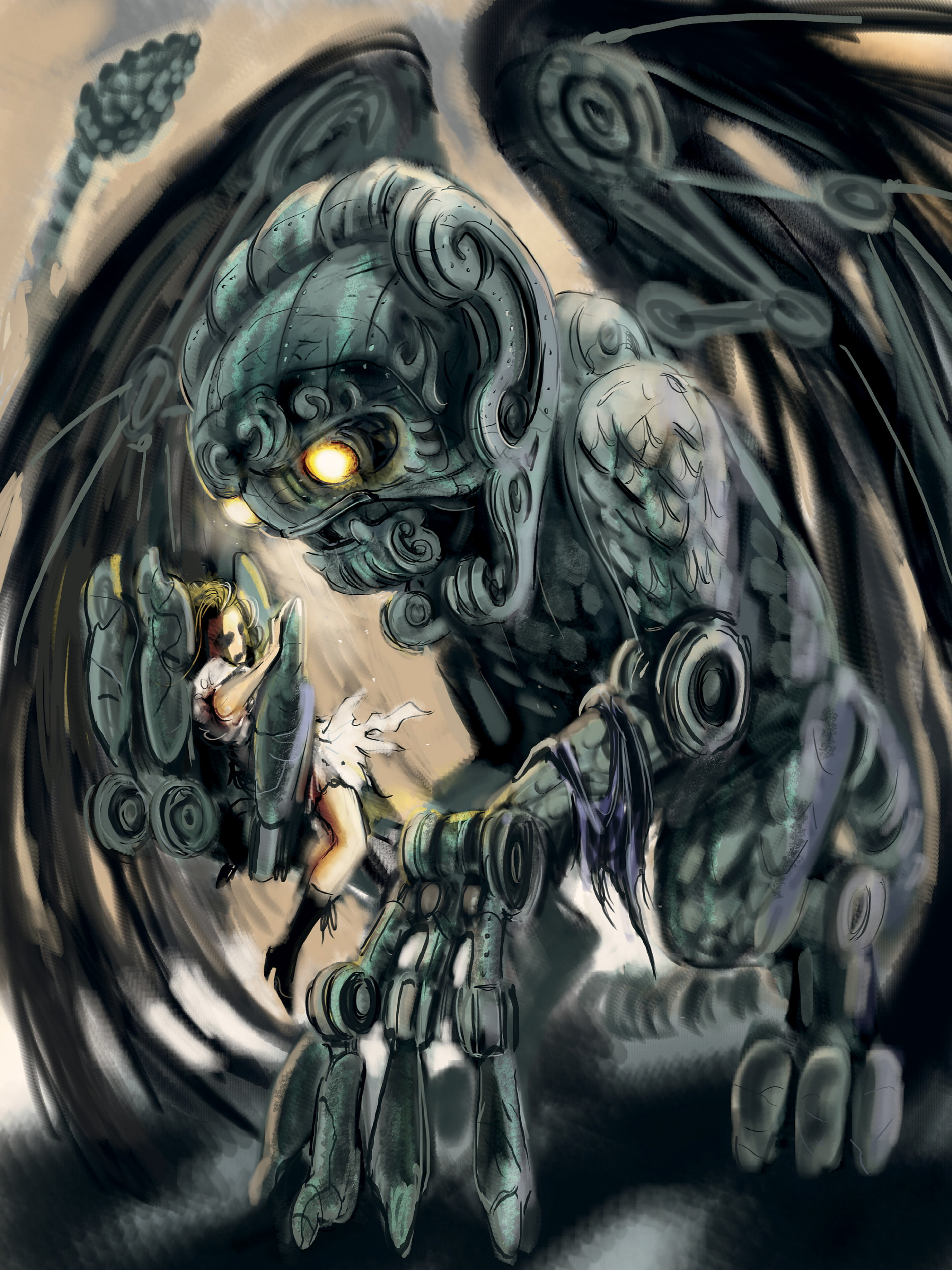
CANNON SHOOTS
HUGE CANNON BALLS
WHEN "MR. TRUMPET"
PULLS ROPE



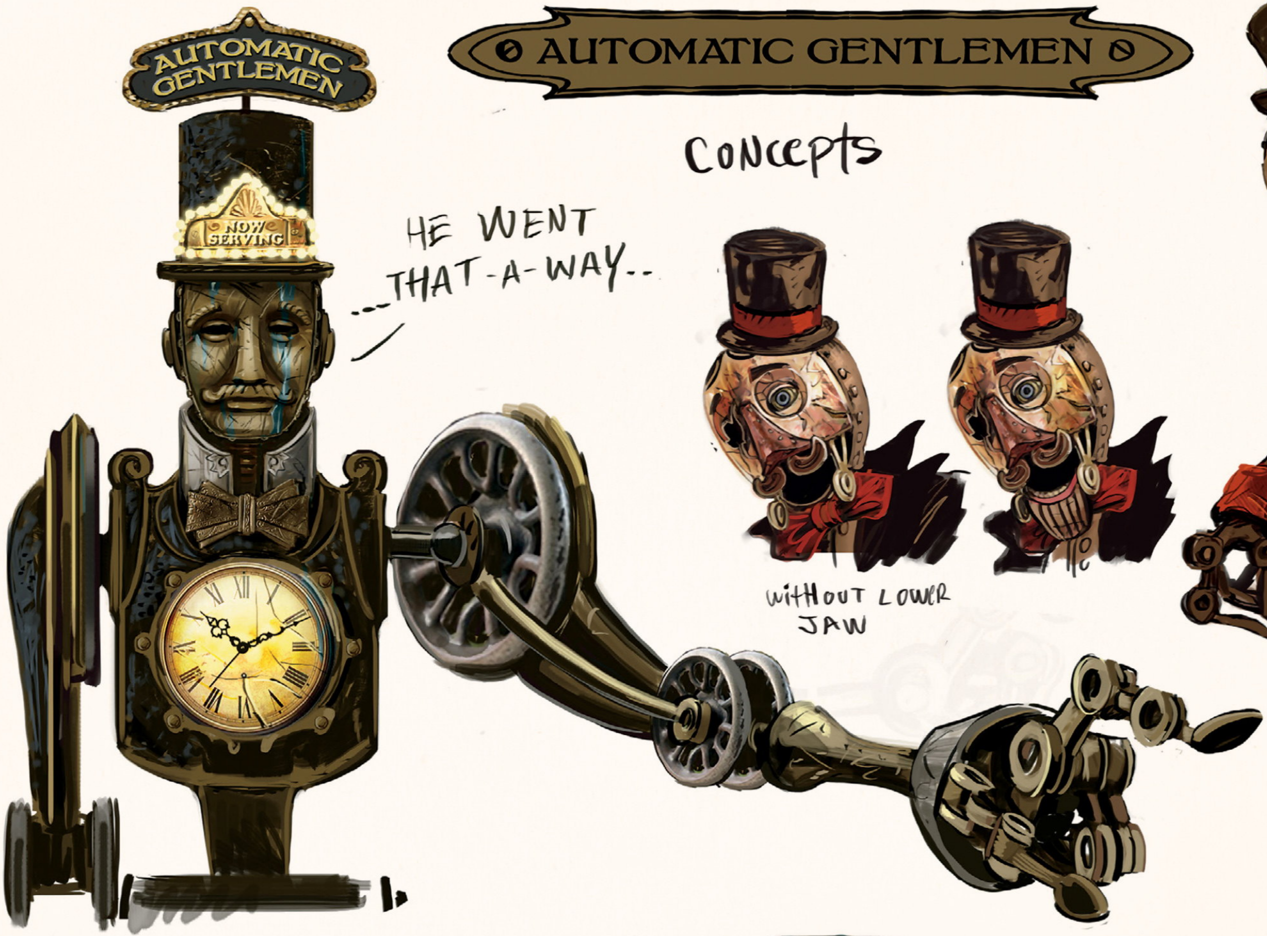
As the floating-city setting for BioShock Infinite became clear, a flying signature enemy was needed. One of the more fully developed ideas in the first group of flying-enemy concepts, the Mothman borrowed heavily from art nouveau. The moth itself was a common motif of the period, as were the elaborate and colorful glass and metal decorations featured on the Mothman's shell.

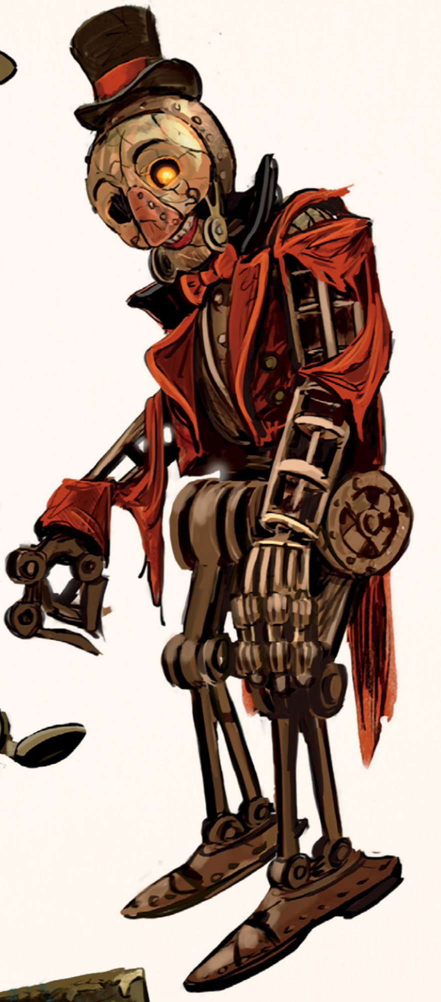


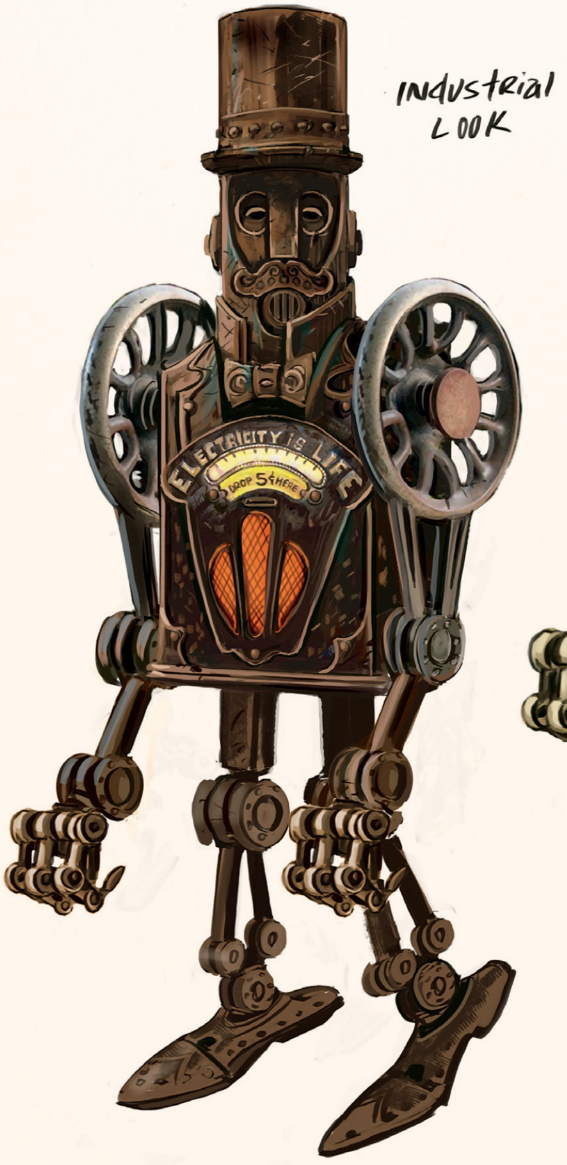
Further explorations of the flying enemies of Columbia, exploring not only their looks but how the creatures might interact with the world around them.
TOP LEFT: *Some interpretations became slightly too close to "a Big Daddy with wings."*

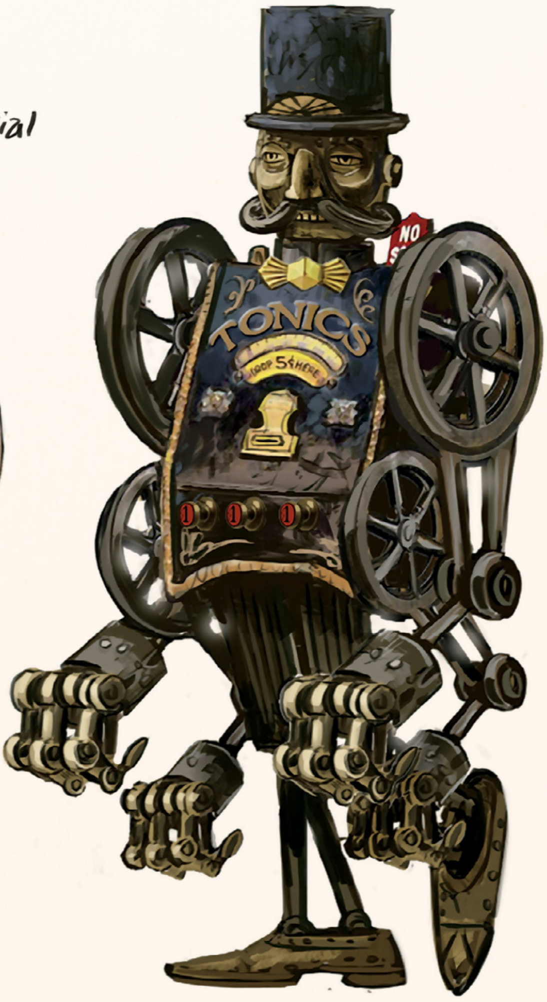


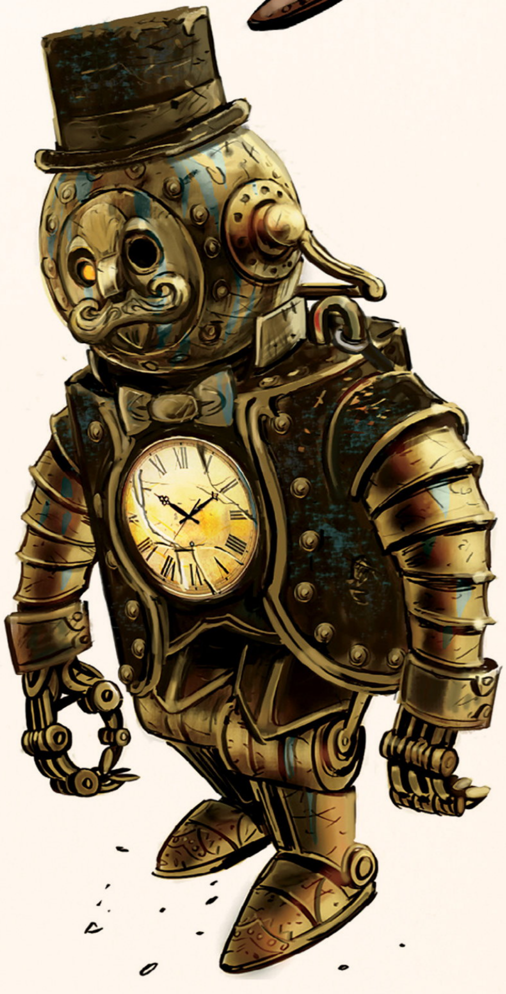
AUTOMATIC GENTLEMEN











Many early sketches featured automatons, a fascination of the era. Many of these ideas would eventually find their way into BioShock Infinite's *Motorized Patriot designs.*

Wells + Co.

Automatic Gentleman

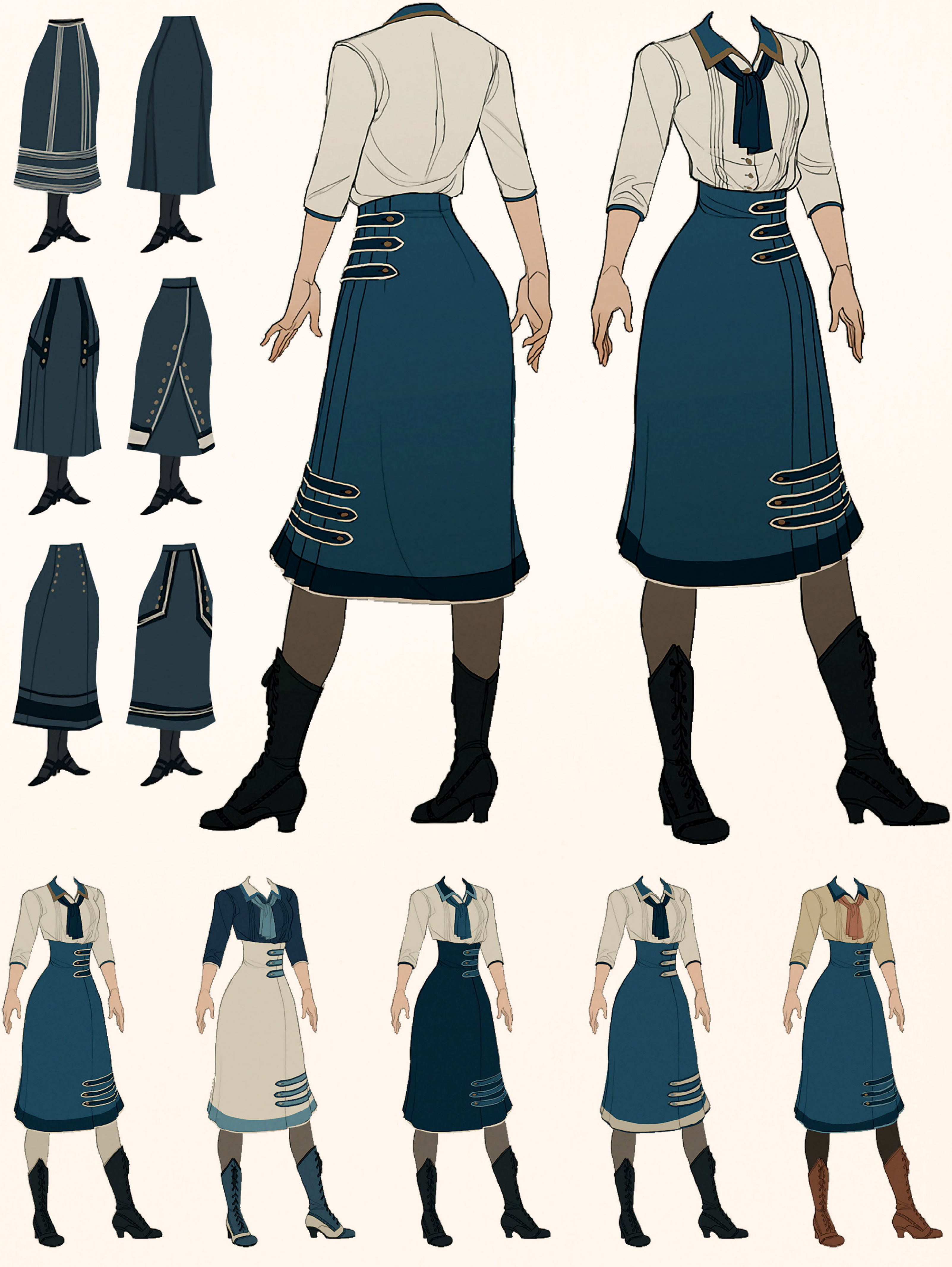
No lady should be without one!

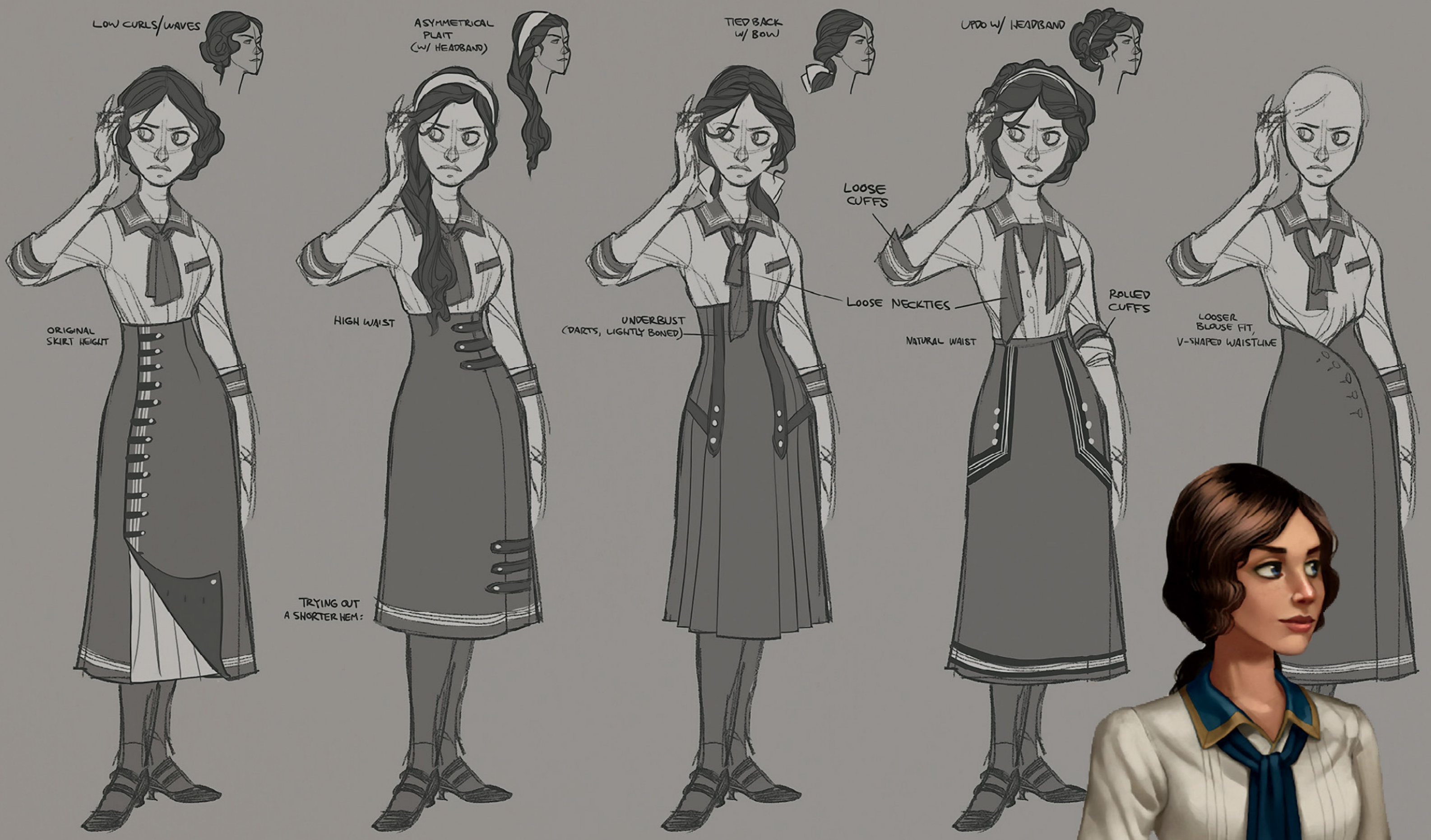
In this gruesome sketch, the artist explores a world where an automaton can become a living, breathing part of a community, seen here comforting a child while a crow eats carrion from its outstretched hand. While this automatic gentleman may not have lived to see Columbia, the disturbing sense of "things are not as they seem" lives on.

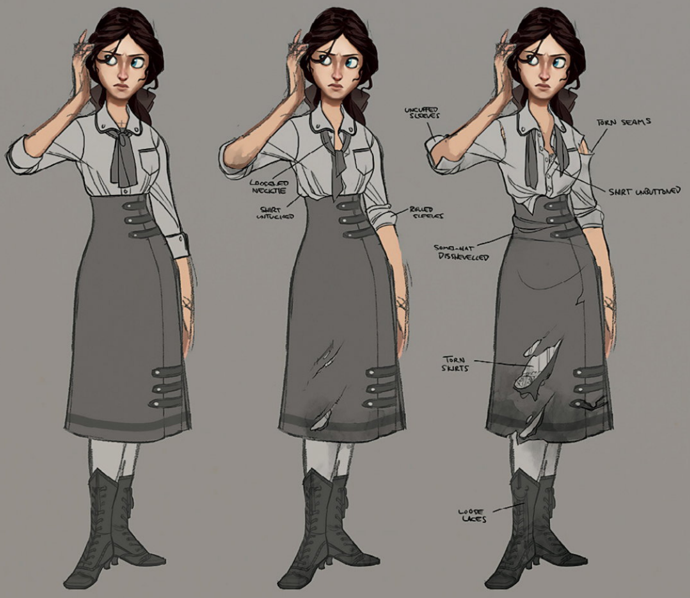
CHAPTER TWO

ELIZABETH

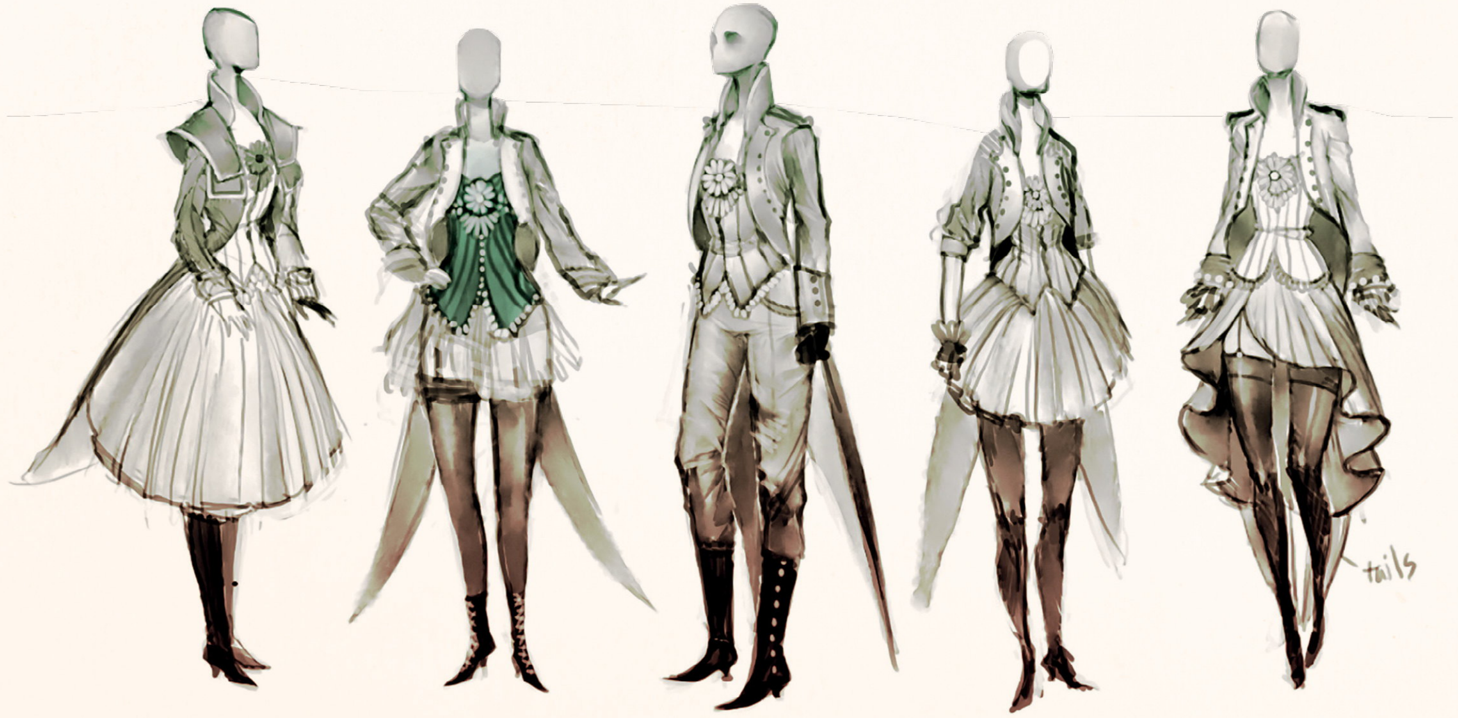
As a near-constant companion to the game's protagonist, Elizabeth was the most critical of the game's visual icons. In these early sketches—made well before Elizabeth had a finished face—the artists explored her personality through posture and clothing. The Irrational Games art team used the clean, bright, and iconic designs of comic-book costumes as a point of reference.



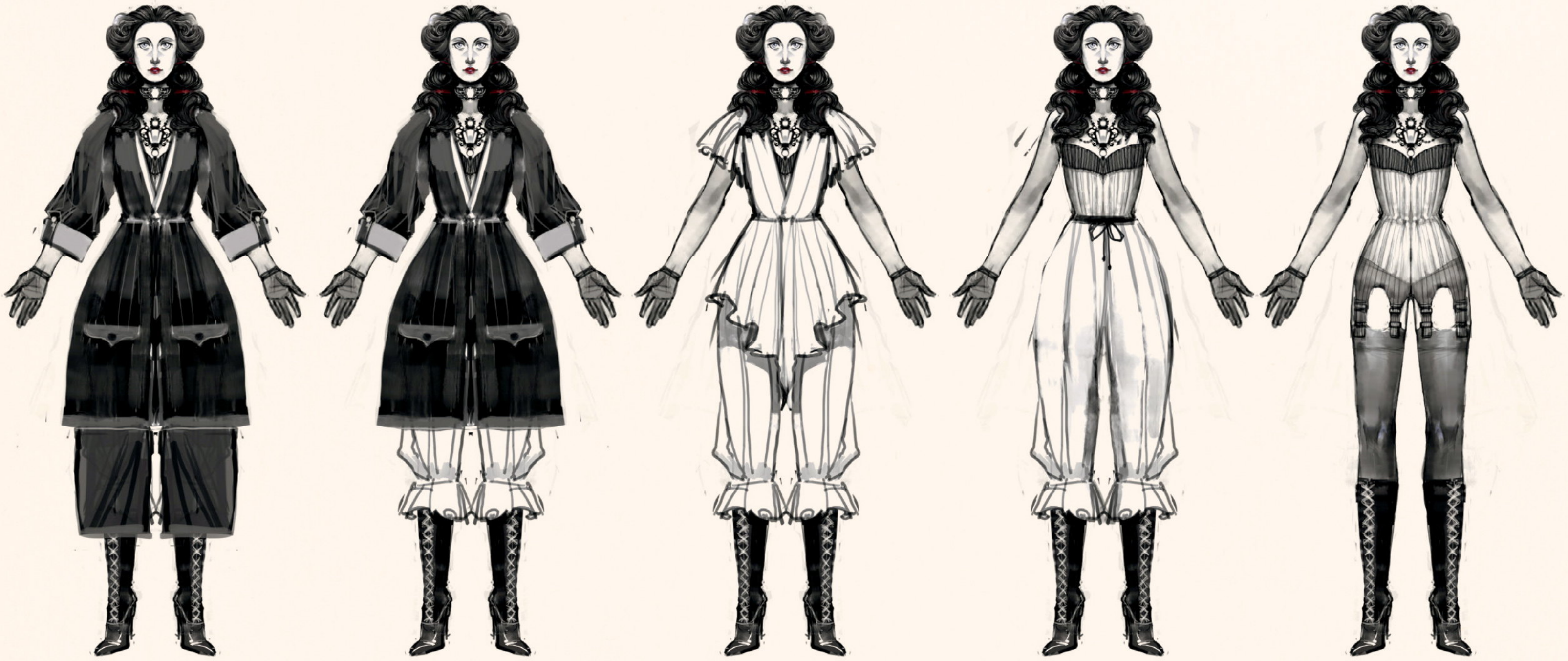




It was important to convey the idea that Elizabeth has spent a lifetime in captivity in Columbia. These iterations of clothing for young Elizabeth explored different ways of projecting her personality through something as simple as a neckline or a color choice.



LEFT: *Elizabeth's choker would prove to be an important part of her wardrobe. Many variations were explored before the simple, elegant designs at the lower left were chosen.* **THIS PAGE:** *Explorations of a more aloof, princesslike Elizabeth.*



Long before Elizabeth gelled as a real character, artists explored her at a variety of ages, looks, demeanors, and dispositions through simple character studies such as these.

As the real Elizabeth took form, the art team looked again to comic books and animated films for inspiration when designing Elizabeth's features—note the exaggerated eyes in the sketches. As with those in early comic books, a video-game character's expressions have to read both up close and at a distance and communicate clearly in the heat of a tense action scene. The team also studied the work of classic animators in communicating emotion and context in these situations.

THIS PAGE: *As Elizabeth grows in* BioShock Infinite, *she discovers her enormous power. Early sketches like these help both animators and effects designers visualize her place in the world.* *RIGHT:* *The world outside Elizabeth's gilded cage exposes her to joys and sorrows she hasn't previously known.*

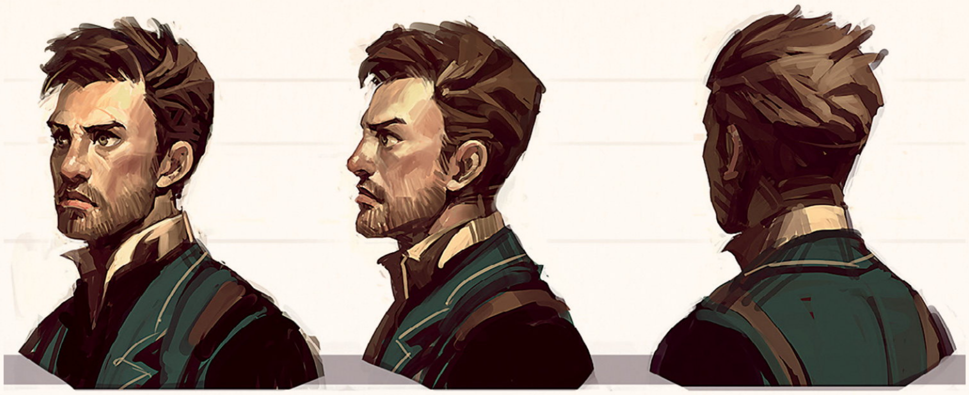
ABOVE: *An early sketch exploring Elizabeth's potential use of a telekinetic power. Her ability to affect the game environments using Tears became one of* BioShock Infinite*'s main features.* **BELOW:** *In order to make Elizabeth a living part of the world, artists explored her at all ages, from toddler to stubborn young woman.*

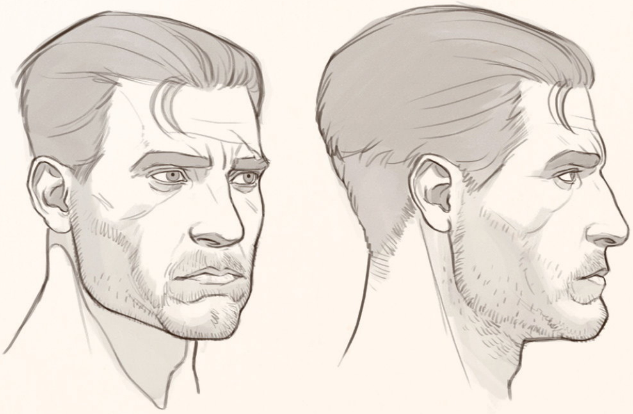
CHAPTER THREE

BOOKER DEWITT

Booker DeWitt's image needed to match his gruff voice and irascible character. Booker changed physically over the game's development, from a thuggish brute to a weather-beaten everyman.

Getting Booker just right was a complex task—after all, this is the character the player inhabits for their entire time in BioShock Infinite. *The sketches above are just some of the myriad looks Booker took along the way, from a scowling youth to a square-jawed comic-book hero.*





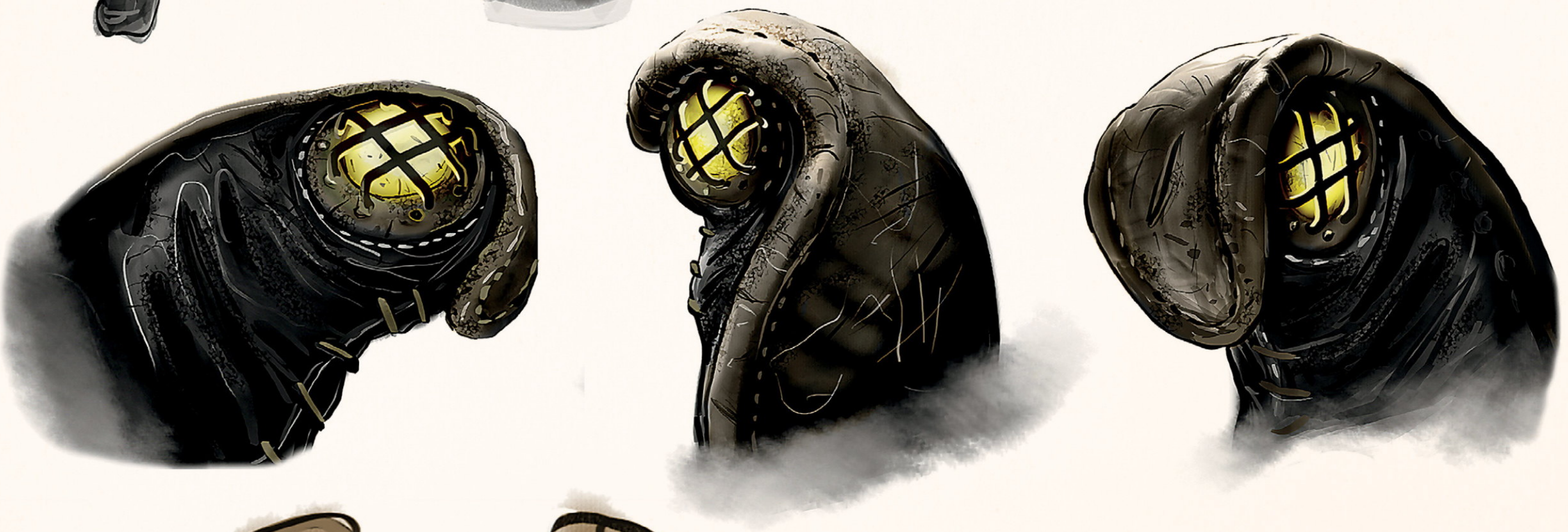
Once the creative team "found" Booker among the designs, countless iterations of expressions, ages, and demeanors were explored. The drawings on this page show the transition from the broad strokes of a sketch to the more precisely defined anatomy needed to bring Booker to life in the game.

CHAPTER FOUR

SONGBIRD

Songbird is the spiritual successor to BioShock*'s Big Daddy, and so it needed to be large, iconic, and terrifying. Countless variations of mechanical dragons, flying men, mythological beasts, and oversized birds were explored before settling on Songbird's look.*

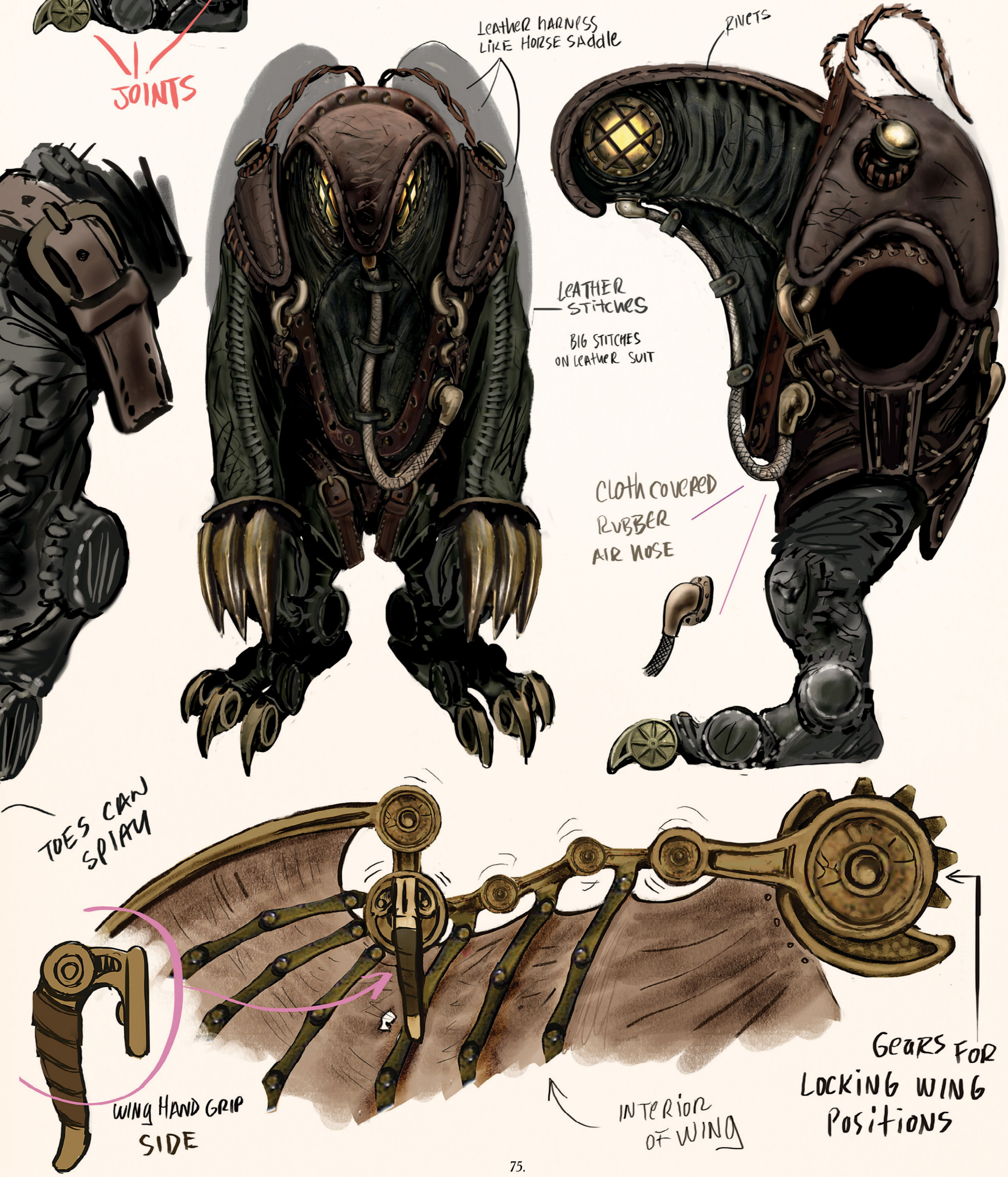
BIG DADDY!

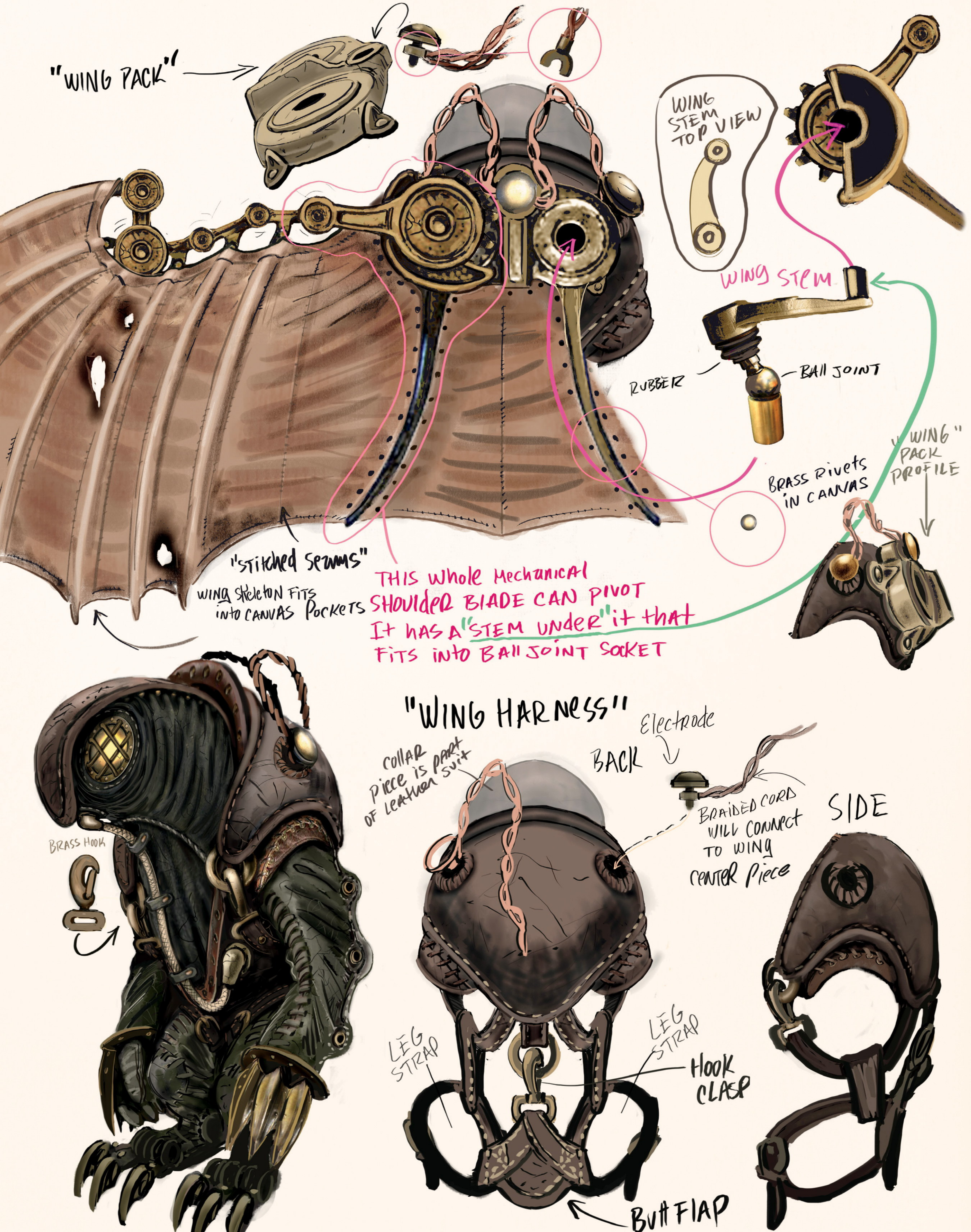


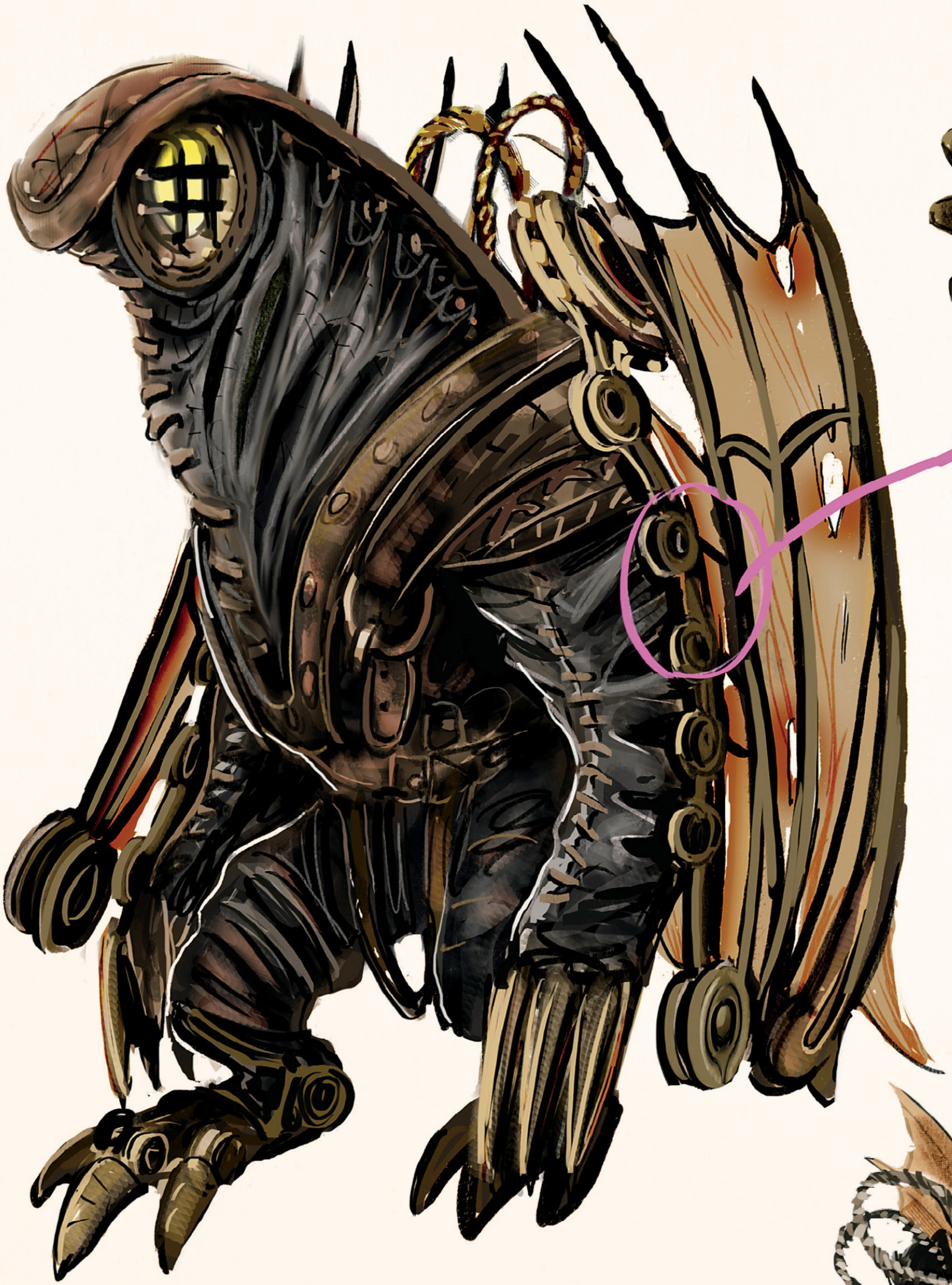
Creative Director Ken Levine wanted a character capable of expressing emotion, intensity, curiosity, and menace. These sketches show different approaches to articulating the most expressive part of any creature—the head and eyes. Like puppeteers, animators are able to communicate volumes through simple articulation.

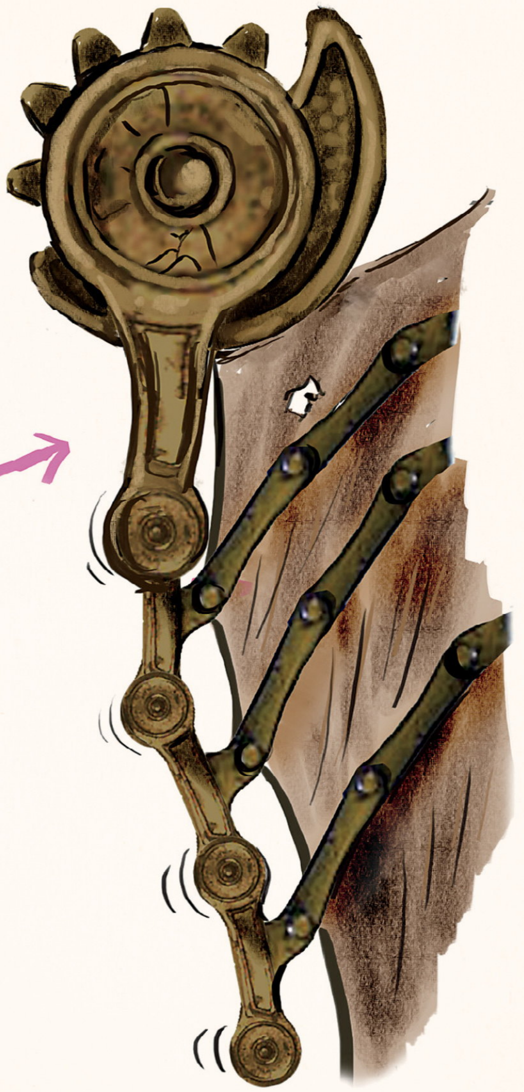
BRAIDED CORDS WILL ATTACH TO MECHANICAL WINGS
WORN BLACK LEATHER
BIG LEATHER STITCHES
PALM
PART OF WEAPON HARNESS
BRASS GROMMETS
PROFILE
HAND BALLED-UP TO USE CLAWS
*NOTE HE CAN USE HIS HANDS AS FINGERS CLEAR THE CLAW LENGTH
STRETCHED CANVAS OVER BRASS WING FRAME

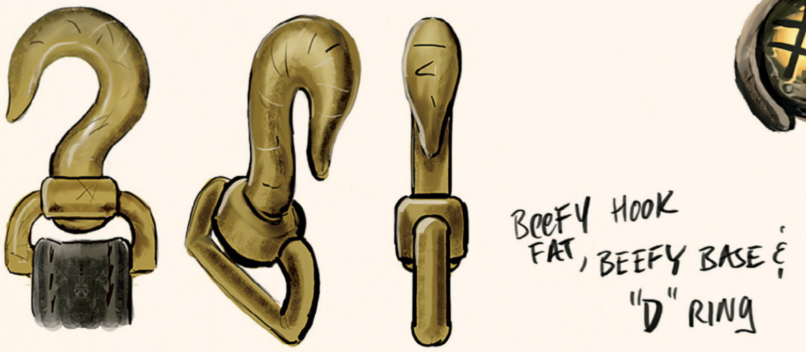
These detailed sketches of Songbird's construction are invaluable references to the modelers and animators who ultimately bring the menacing creature to life in BioShock Infinite. *The artists explore any detail they find interesting, expressive, or confusing, so the final creation feels entirely at place in the city of Columbia.*




"WING PACK"
WING STEM TOP VIEW
WING STEM
RUBBER
BALL JOINT
"WING" PACK PROFILE
BRASS RIVETS IN CANVAS
"stitched seams"
wing skeleton fits into canvas pockets
THIS whole mechanical SHOULDER BLADE CAN PIVOT It has a "STEM UNDER" it that Fits into BALL JOINT SOCKET
"WING HARNESS"
collar piece is part of leather suit
BACK
Electrode
BRAIDED CORD WILL CONNECT TO WING CENTER PIECE
SIDE
BRASS HOOK
LEG STRAP
LEG STRAP
HOOK CLASP
BUTT FLAP





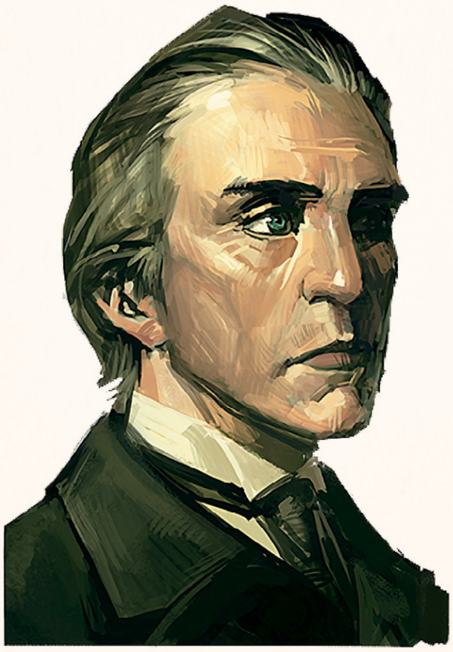


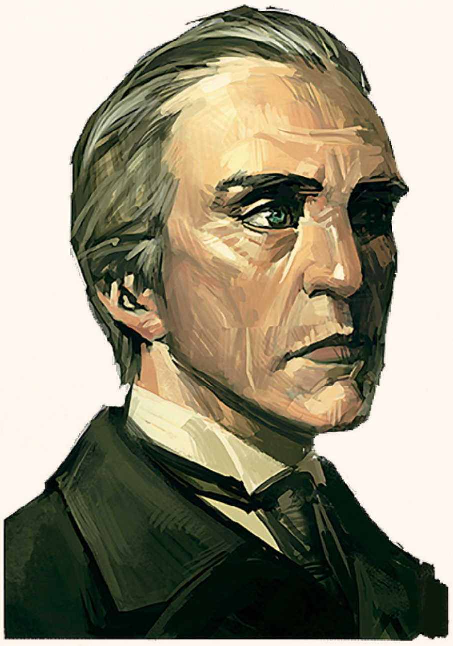
It was important—in a floating city defined by its airspaces and vistas—that one of the game's signature antagonists could fly. Only a creature visually defined by its wings could properly dominate the spaces of Columbia. However, a creature with enormous wings presents a problem in enclosed spaces, leading to a complex design that allowed the Songbird to believably fold its wings as needed. This has the added advantage of providing tremendous detail and believability to the model, forcing the player to ask, "Just what is this creature? Alive? Machine? Or both?"

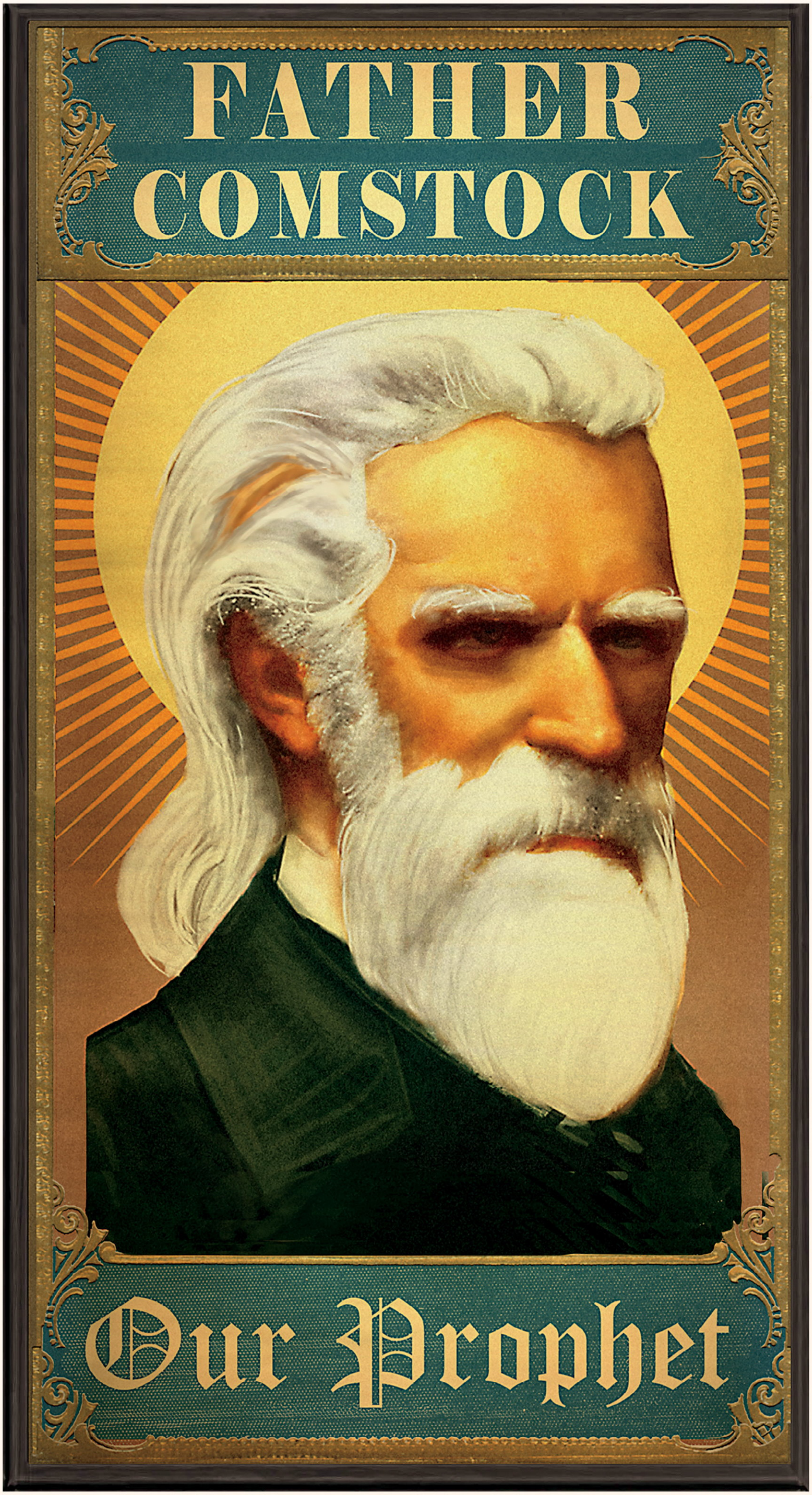
As Songbird evolved, it became clear that not only would he be significant in the game, but would also become a symbolic focus of the game itself, featured on posters and advertisements both in the world of Columbia and in the Ultimate Songbird Edition. **LEFT:** *This image illustrates the complex relationship between Elizabeth and Songbird in a single painting.* **ABOVE:** *The shadow of the Songbird is always on citizens of Columbia.* **FOLLOWING PAGE:** *This image captures the dual nature of Songbird—graceful and even beautiful in flight, but a leather-clad horror when enraged.*

CHAPTER FIVE

FOUNDERS, CITIZENS & VOX POPULI

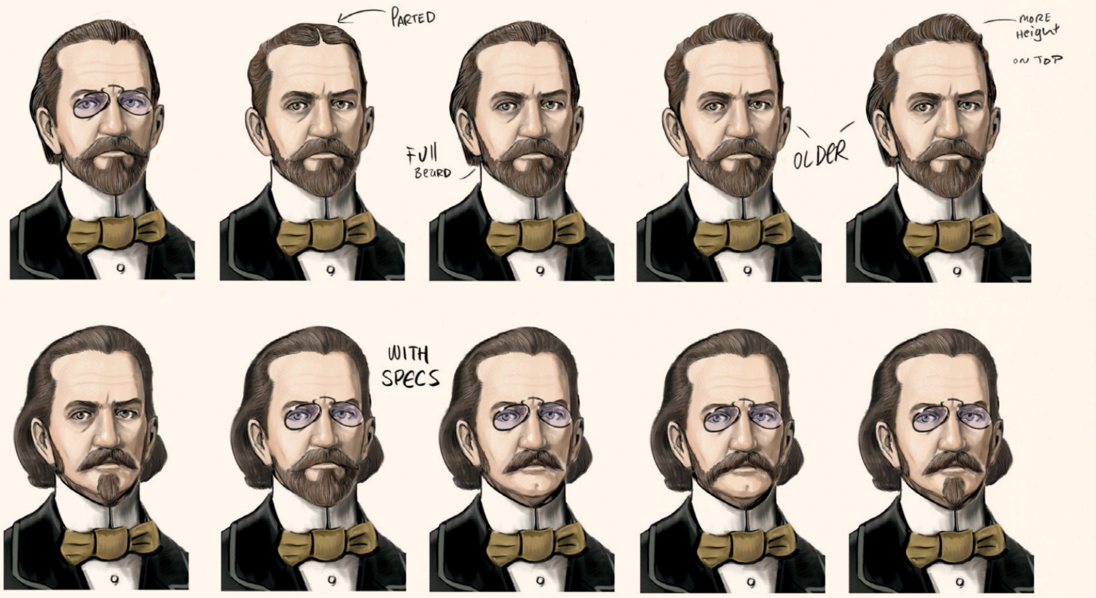




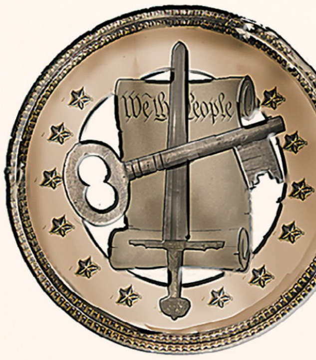

FATHER
COMSTOCK
Our Prophet

Founders

The Founders are Columbia's ruling elite, and many explorations of key figures in their leadership were made. These pages show several treatments of Zachary Hale Comstock, culminating in the white-haired prophet seen in the game (below).

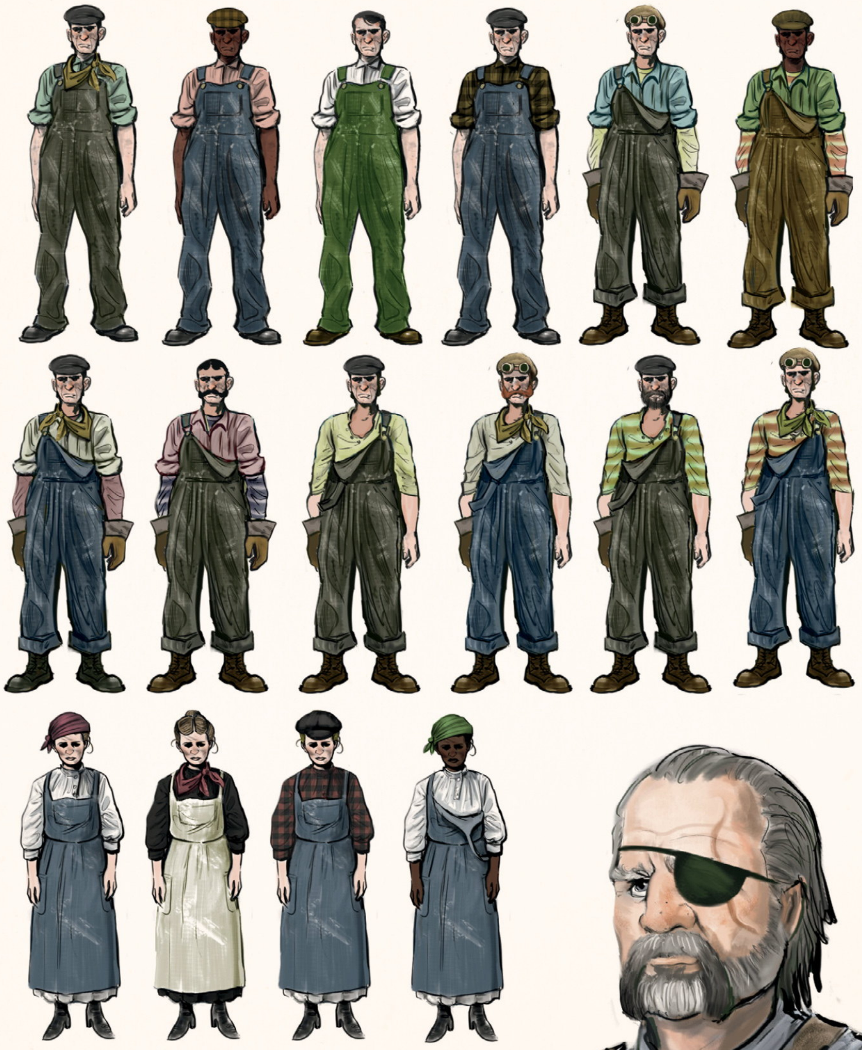

PARTED
MORE Height ON TOP
Full BEARD
OLDER
WITH SPECS

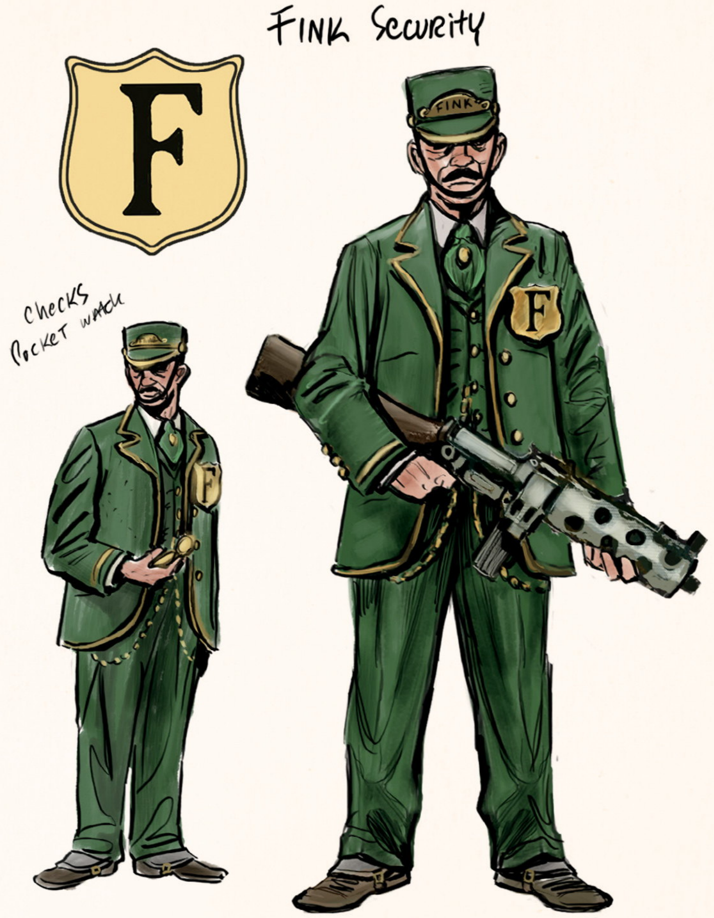
ABOVE: *Treatments of the Founders' ruling hierarchy at times drew on the insignia and dress of religious and military orders from history, whether the robes of the clergy or the aprons of the Masons.* ***BELOW:*** *Explorations of the military garb of the Founders and Comstock's personal guard.*



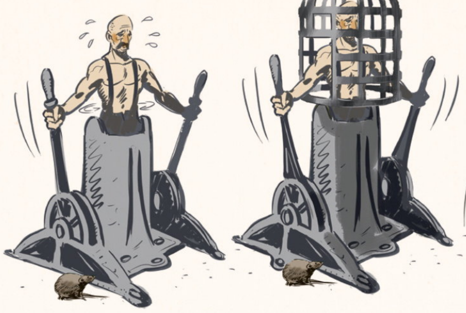
FACING PAGE: *More variations on the military uniforms of Columbia. Some enemies were conceived to degrade in combat, with pieces of their armor flying off in the heat of battle as they take damage.* **ABOVE:** *Several treatments of Fink, an industrialist who runs much of Columbia's infrastructure and commerce. He was imagined in many forms, from an elderly, Scrooge-like figure (top left) to a brazen, masculine captain of business.*

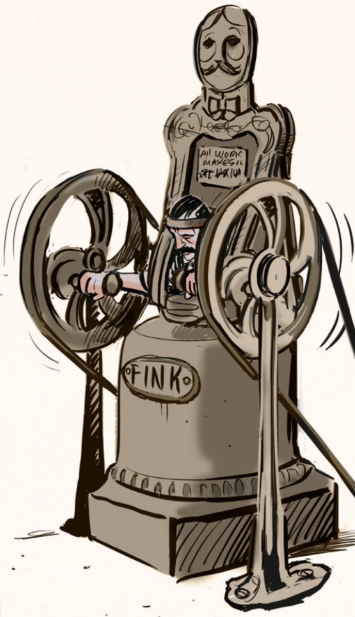
Citizens

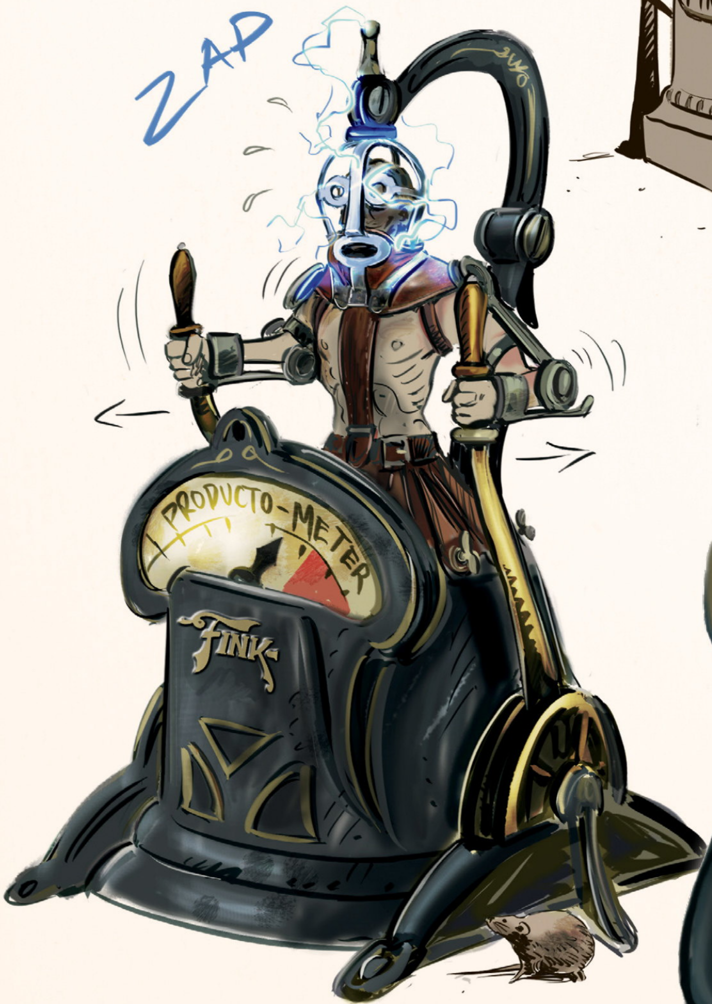


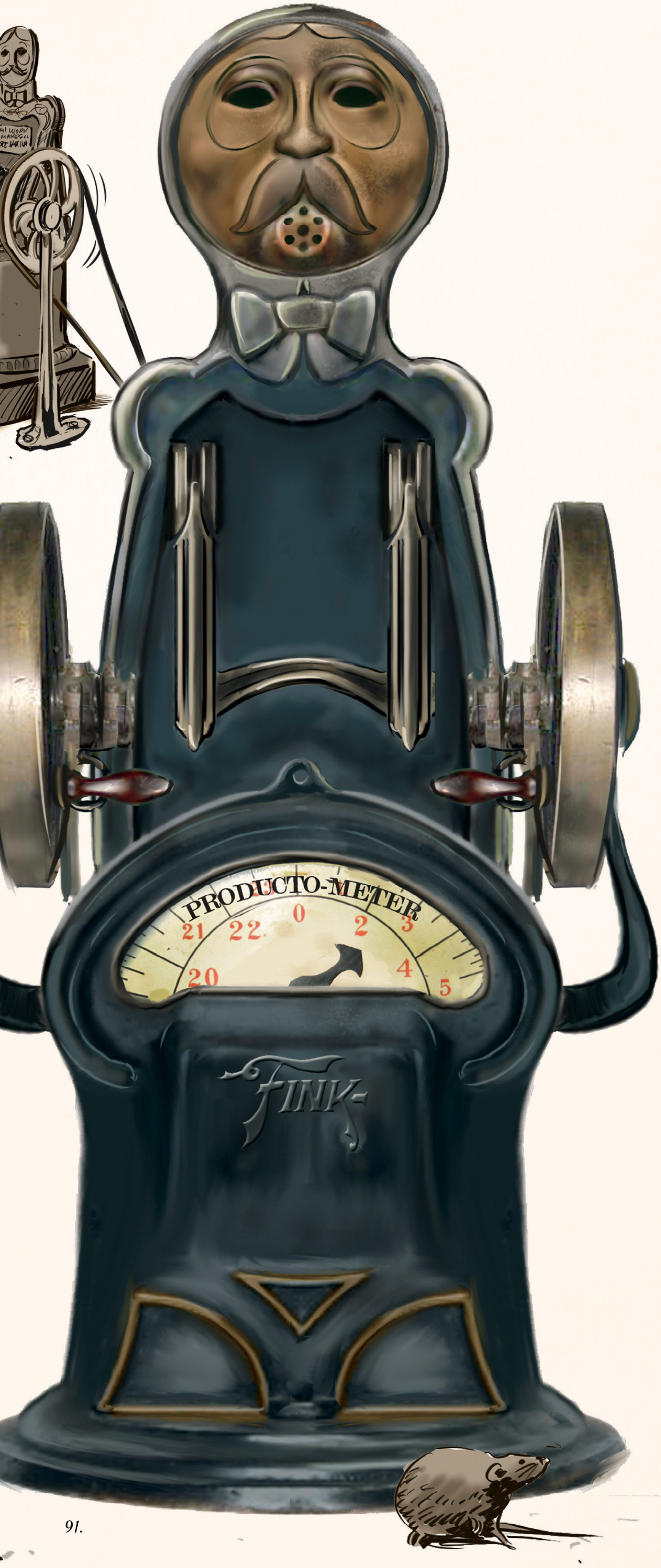


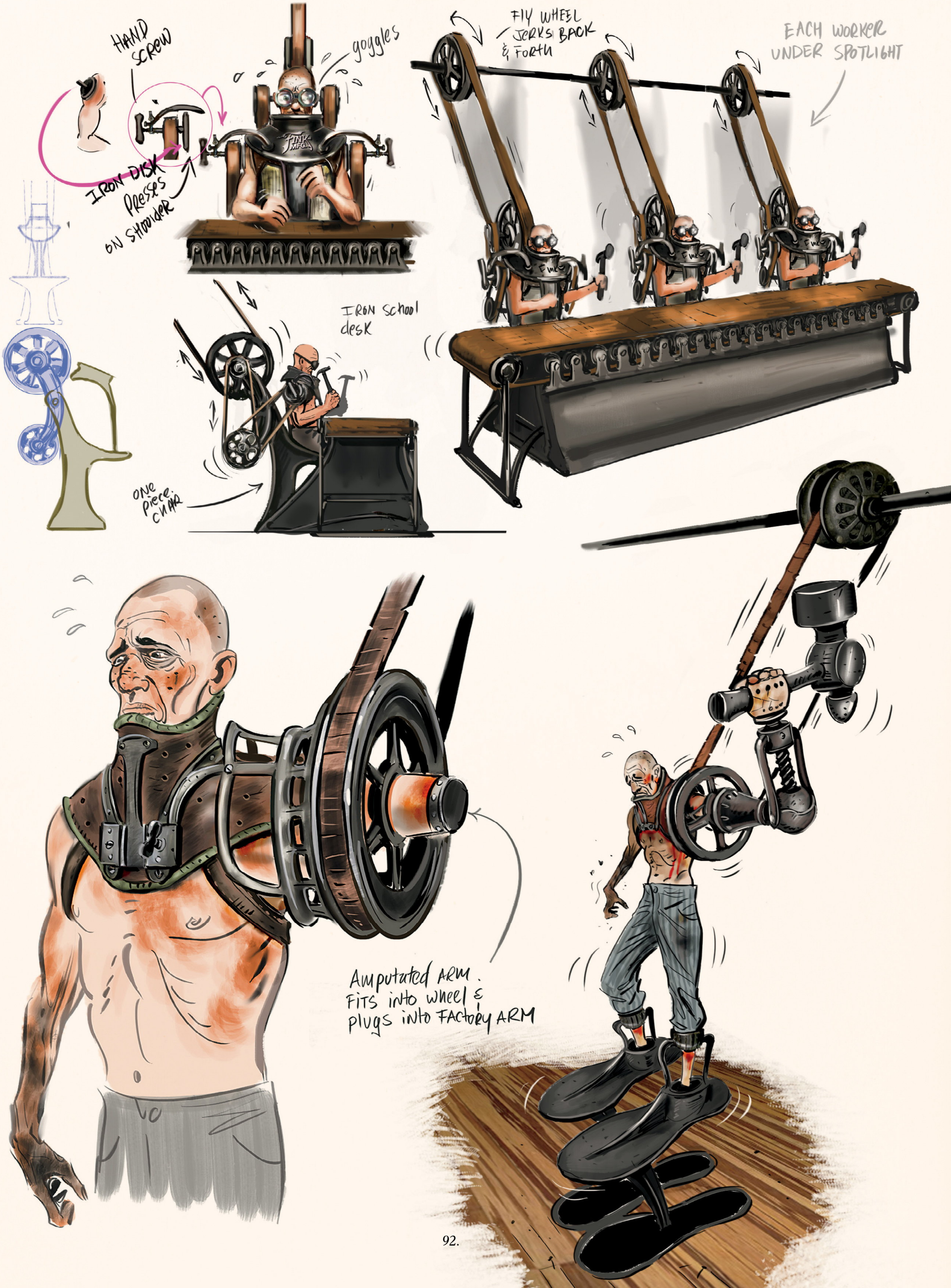
The workers and security guards of Fink Manufacturing. Artists explored many ways to make the dark oppression of Columbia's lower classes apparent to even the most casual observer.




FINK


ZAP
PRODUCTO-METER
FINK-


PRODUCTO-METER
21 22 0 2 3
20 4 5
FINK-



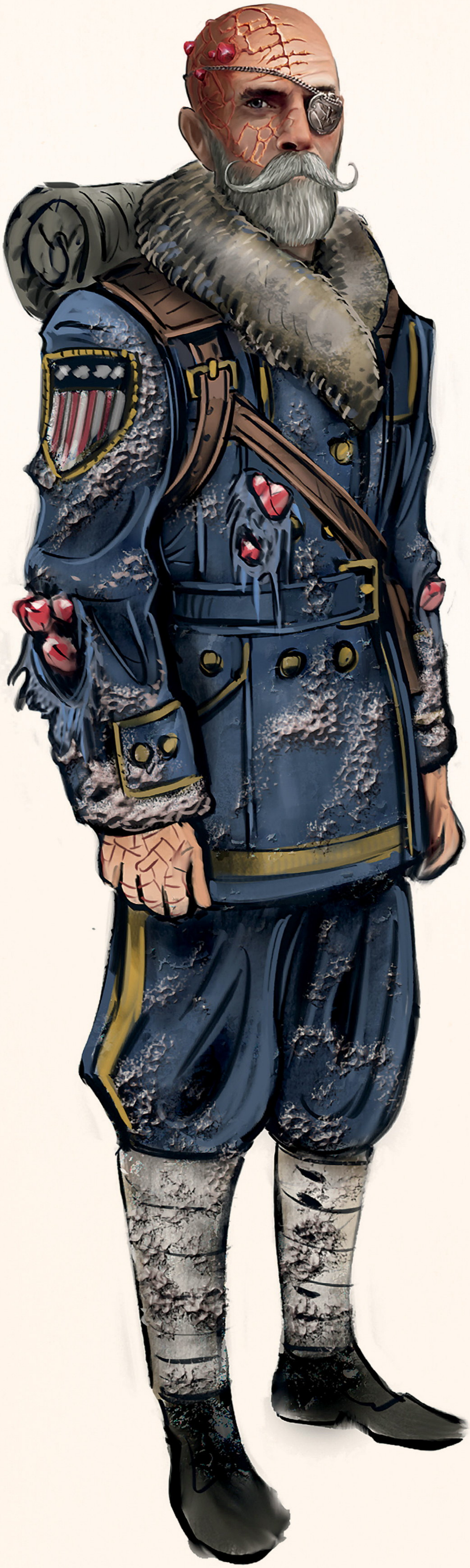
HAND SCREW
goggles
IRON DISK PRESSES ON SHOULDER
FLY WHEEL JERKS BACK & FORTH
EACH WORKER UNDER SPOTLIGHT
IRON School desk
one piece CHAIR
Amputated ARM. Fits into wheel & plugs into Factory ARM

LEFT: *In the original conception, Fink's industrial enterprises were fueled by these half-human, half-machine industrial slaves.* ***THIS PAGE:*** *Characters you'd find at Battleship Bay, a propagandistic theme park.*

WANTED

WANTED FOR
TREASON & SEDITION

CORNELIUS SLATE



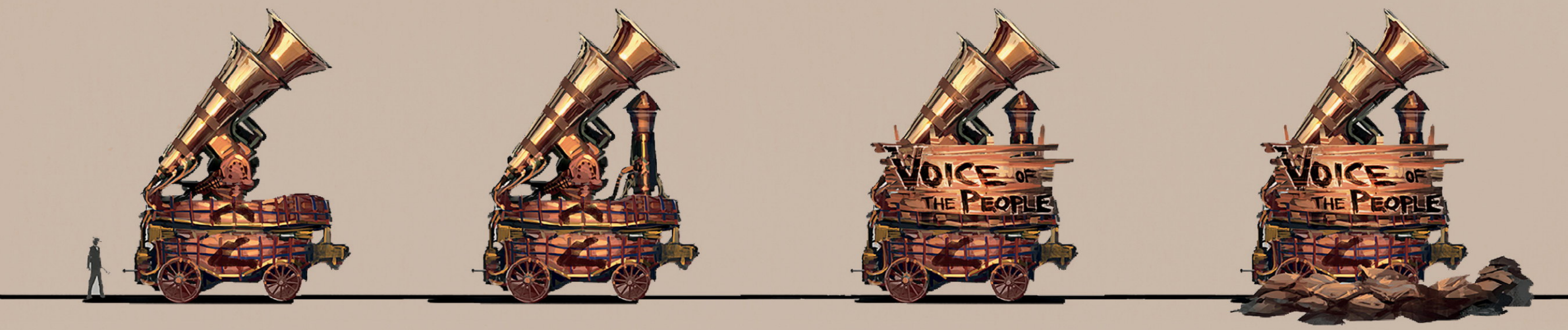
An enigmatic character, Cornelius Slate seems only out for himself. Another veteran of war, seen here in his well-worn uniform, he uses his soldiers to get what he wants.

Vox Populi

HIGH WATER SLACKS
BALLOON
RIDING BOOTS
Military
CUFFS
Balloon
POCKETS
HIGH/ LACE-UP

Daisy Fitzroy is the leader of Columbia's Vox Populi movement. Her character, inspired by famous radical leaders of history, is an embodiment of charisma, power, and fanaticism. These sketches show the evolution of her wardrobe and the exploration of details as seemingly simple as her footwear.

THIS PAGE: *More treatments of Daisy and the members of the Vox Populi.*
RIGHT: *Like any resistance, it was important that the Vox's weapons, armor, and tactics seem scavenged from the world around them. These sketches explored makeshift heavy armor and mobile bullhorns.*

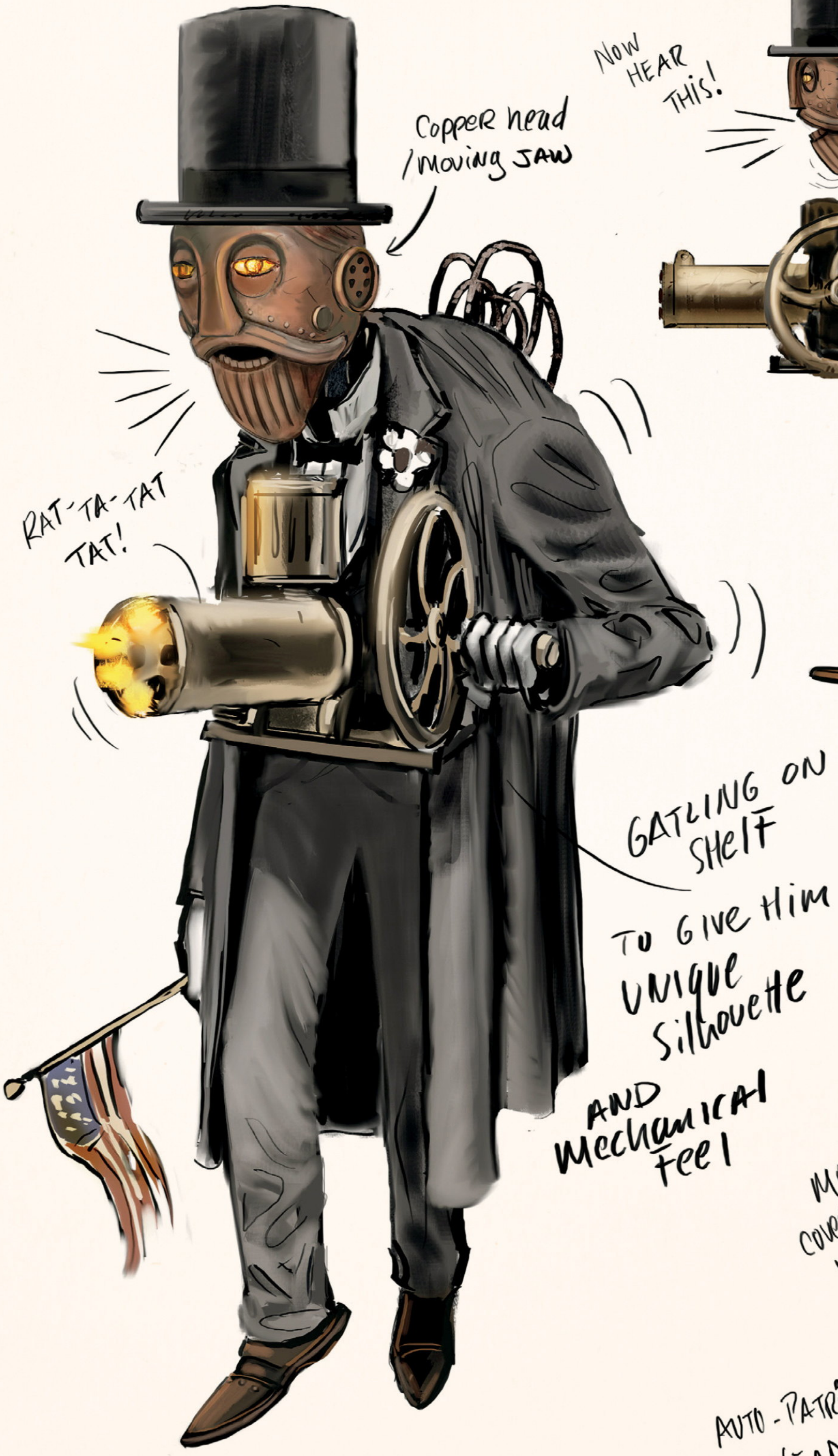

VOICE of THE PEOPLE
VOICE of THE PEOPLE

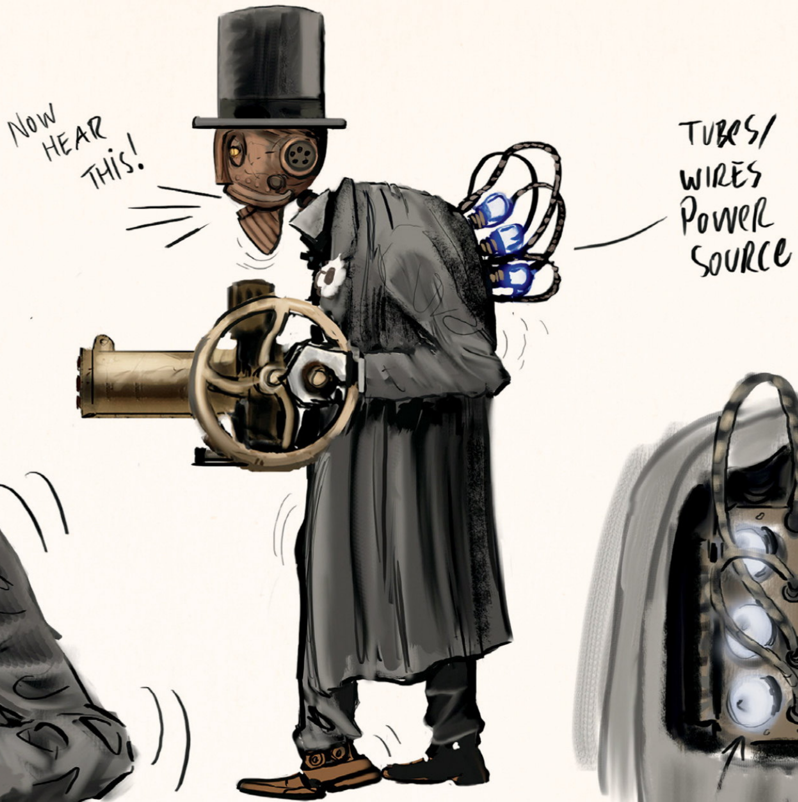
BANG
VOICE

THIS PAGE: *Further exploration of the Vox. It was important that they be believable workers and tradesmen of Columbia, not trained fighters.* ***RIGHT:*** *Daisy emerges as a charismatic and formidable leader. These sketches imagine her rise to power.*

CHAPTER SIX

HEAVY HITTERS

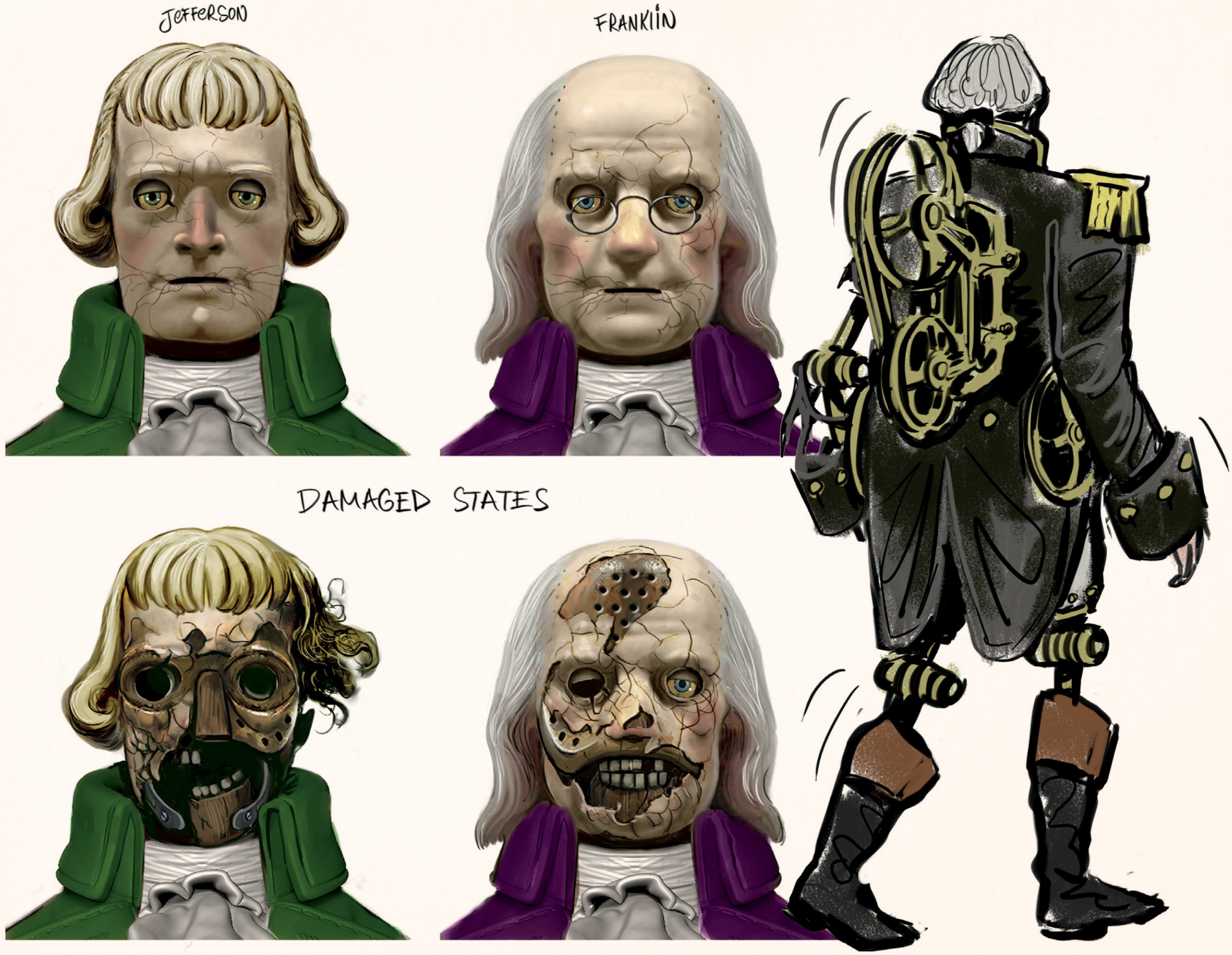




Motorized Patriot

These are numerous early treatments of the Motorized Patriot, originally designed as a kind of motorized propagandist who would keep the citizens of Columbia informed—and in line. Even these early abandoned sketches included details that could be used as guideposts for modelers, should the sketch make it into the final game.

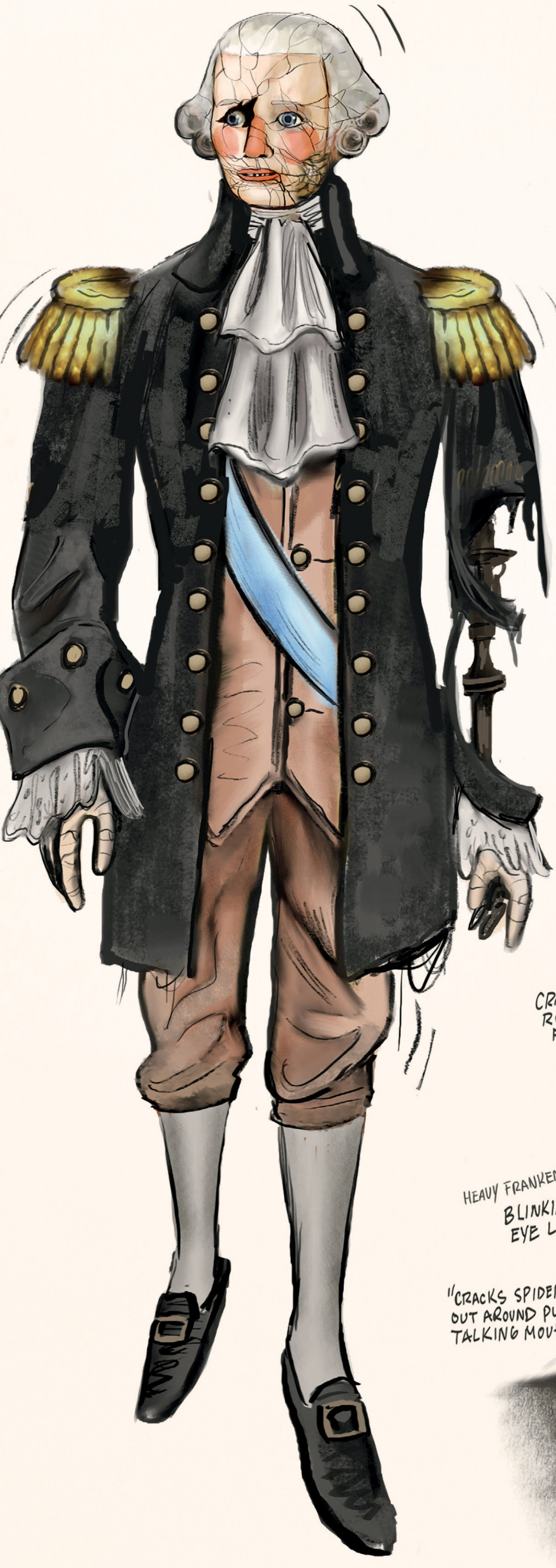
Commandeered
AUTO-PATRIOT
T-TA-TAT
TAT!
FACE
OLD
CRACKED
RUBBER
GLASS
EYES
MOVE
BACK &
FORTH
WEAK
SPOT

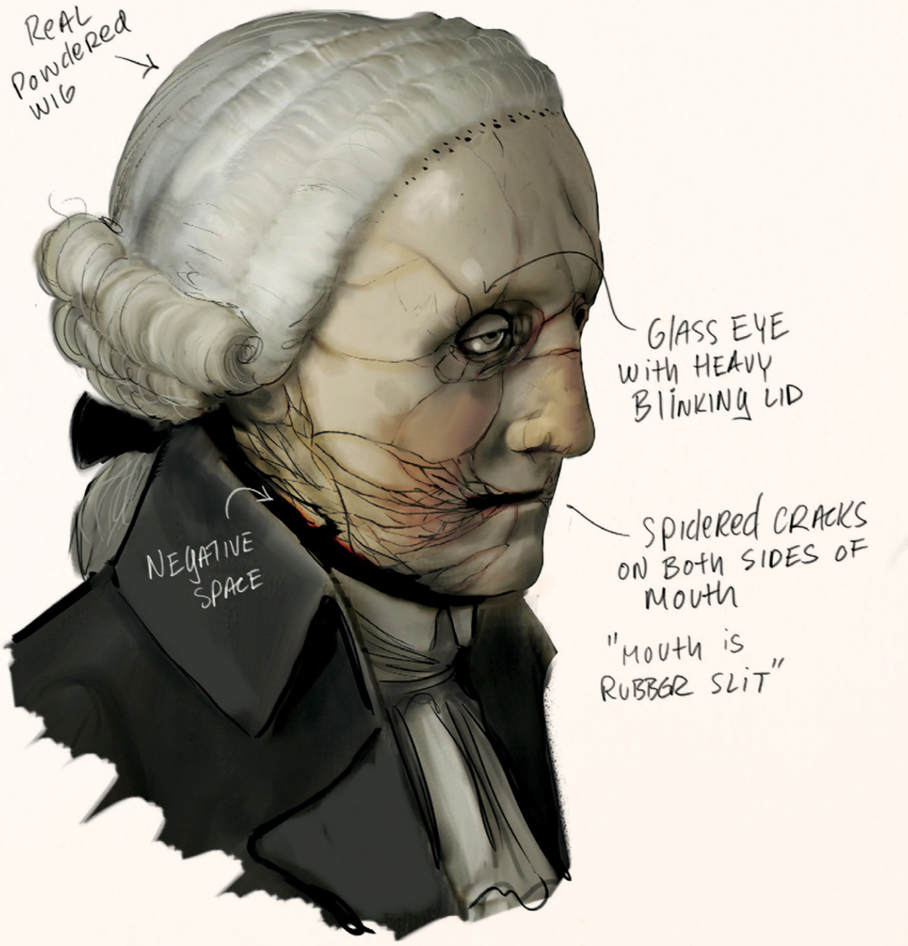


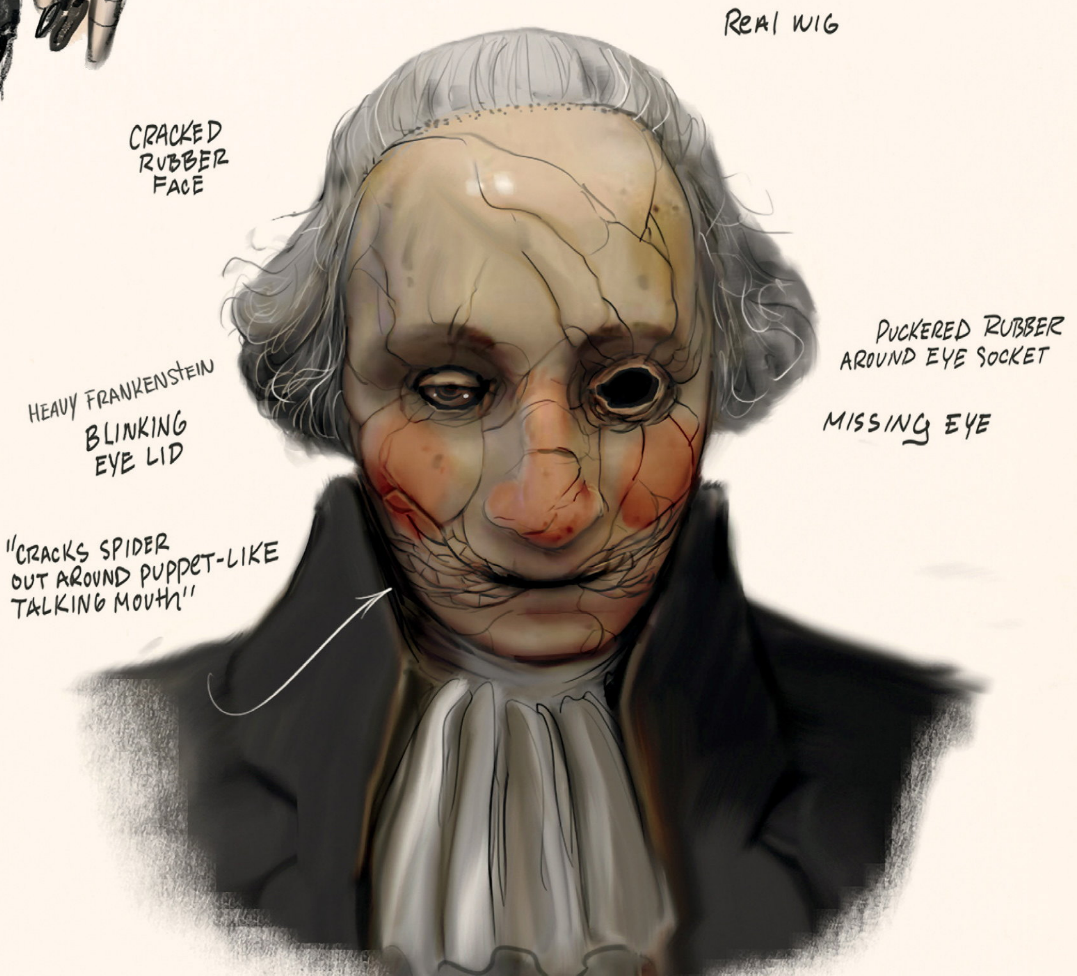
As finally realized in the game, the Motorized Patriots were originally intended by the Founders as attractions at the Hall of Heroes, each representing a founding father of the United States with the porcelain face common in dolls of the era. They eventually came to be deadly "faces of America" that served as Columbia's security sentries. **LEFT:** *Of course, any weapon can be co-opted; in this case, a motorized Abe Lincoln has been taken over and repurposed by the Vox Populi.*

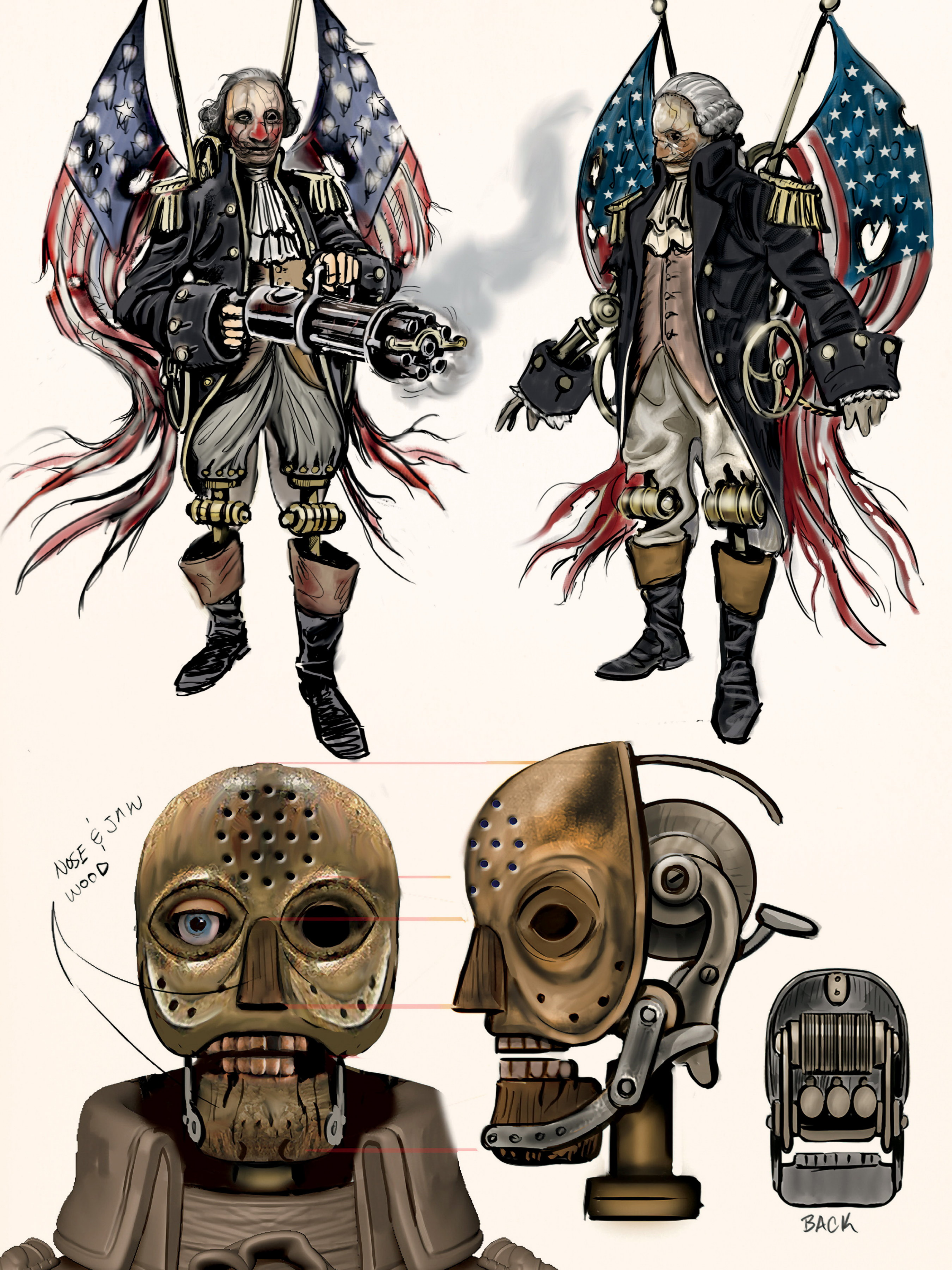
upper sections of flags act like sails in the wind
Steam engine on back
Flag posts set into back, engine

As the Motorized Patriot became a signature Heavy Hitter in BioShock Infinite, *sketches like these were used to clearly define the materials and method of his construction.*

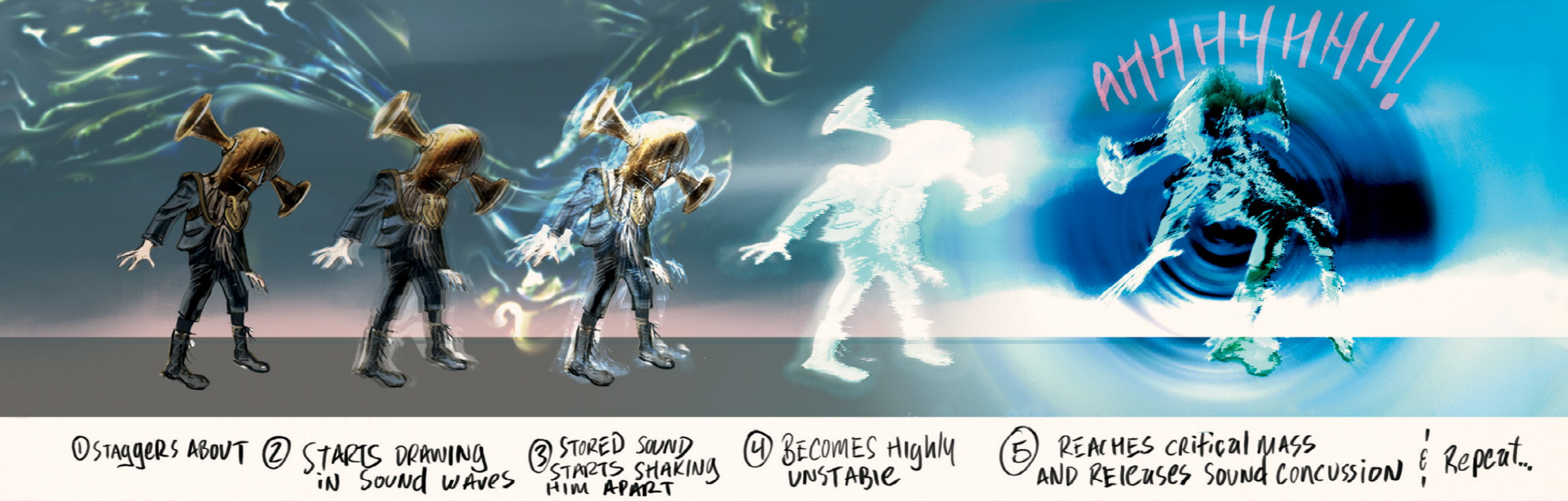






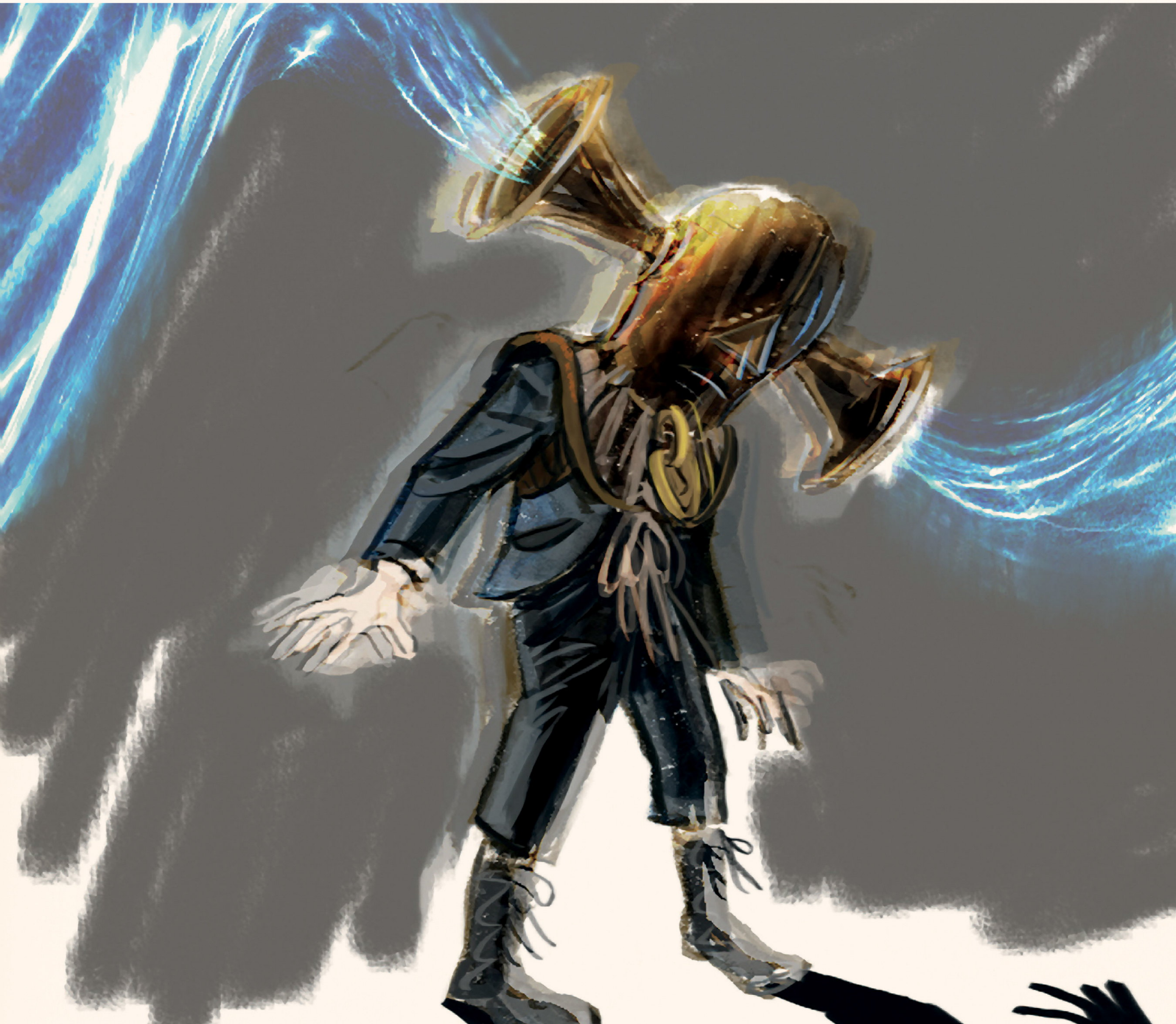

NOSE & JAW
WOOD
BACK

All METAL is TARNISHED BRASS
Mouth drops open FOR Sonic Attack
HEAVY GATHERED CANVAS
HEAVY Leather RIM
Leather STRAPS
MOUTH WORKS LIKE BAMBOO Fountain
HEAVY CLOTH LACE
HELMET TOP
HORNS pull in sound
School UNIFORM
They React & TWIST AT THE SLIGHTEST SOUND
CHILDREN FROM ORPHANAGE



Boys of Silence

The creepy Boys of Silence were originally designed to recycle sounds and use them as a weapon. Over time, these trumpet-masked children found their role as Columbia's security cameras, sounding an earsplitting alarm when they hear Booker's approach.



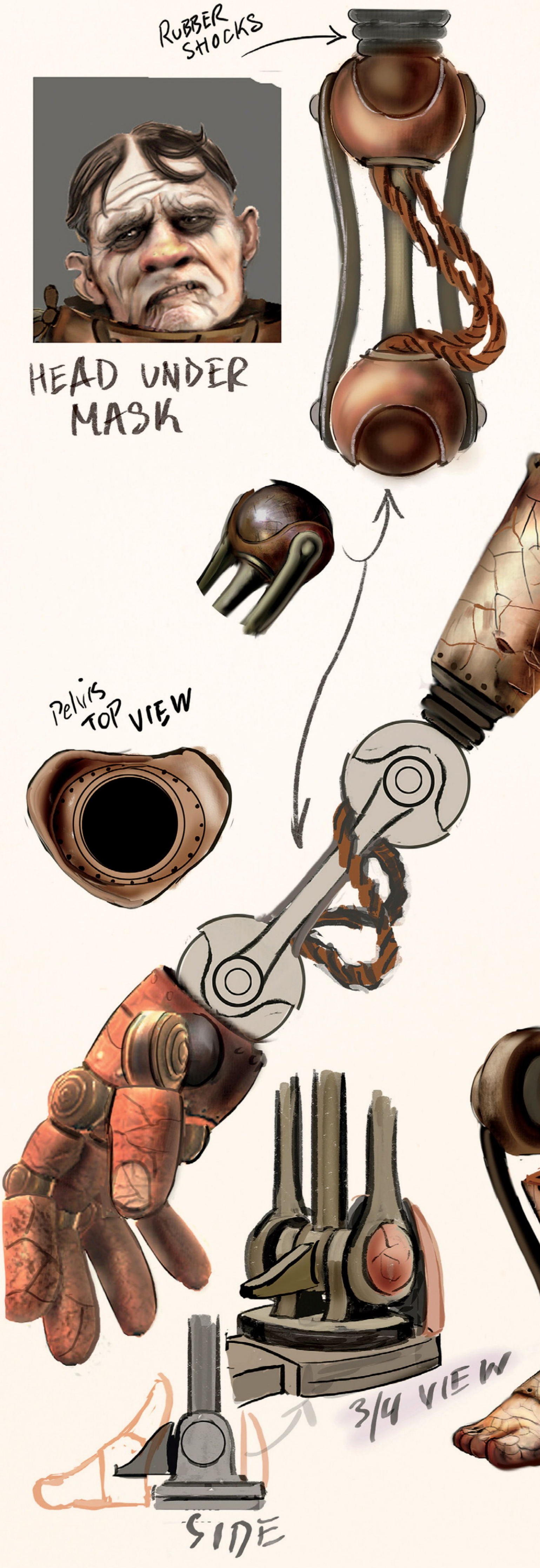
Siren

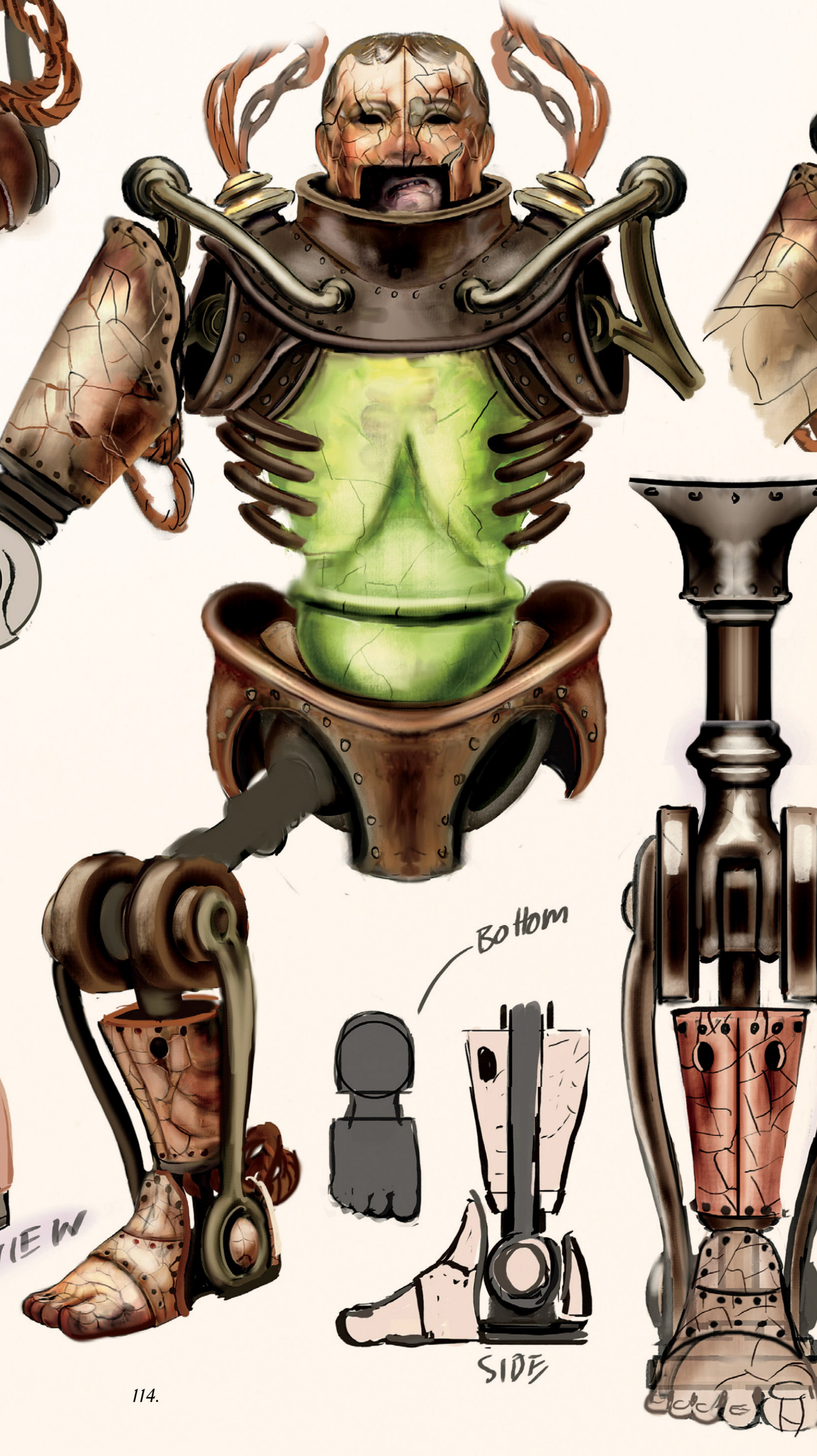
The Siren taps into a very real turn-of-the-century social trend of séances and mediums, as many believed that the spirit world was only barely separated from the physical world. She was the final solution to an archetype the design team was keen to include—an enemy who would force players to think tactically about whether to target her or her resurrected minions.

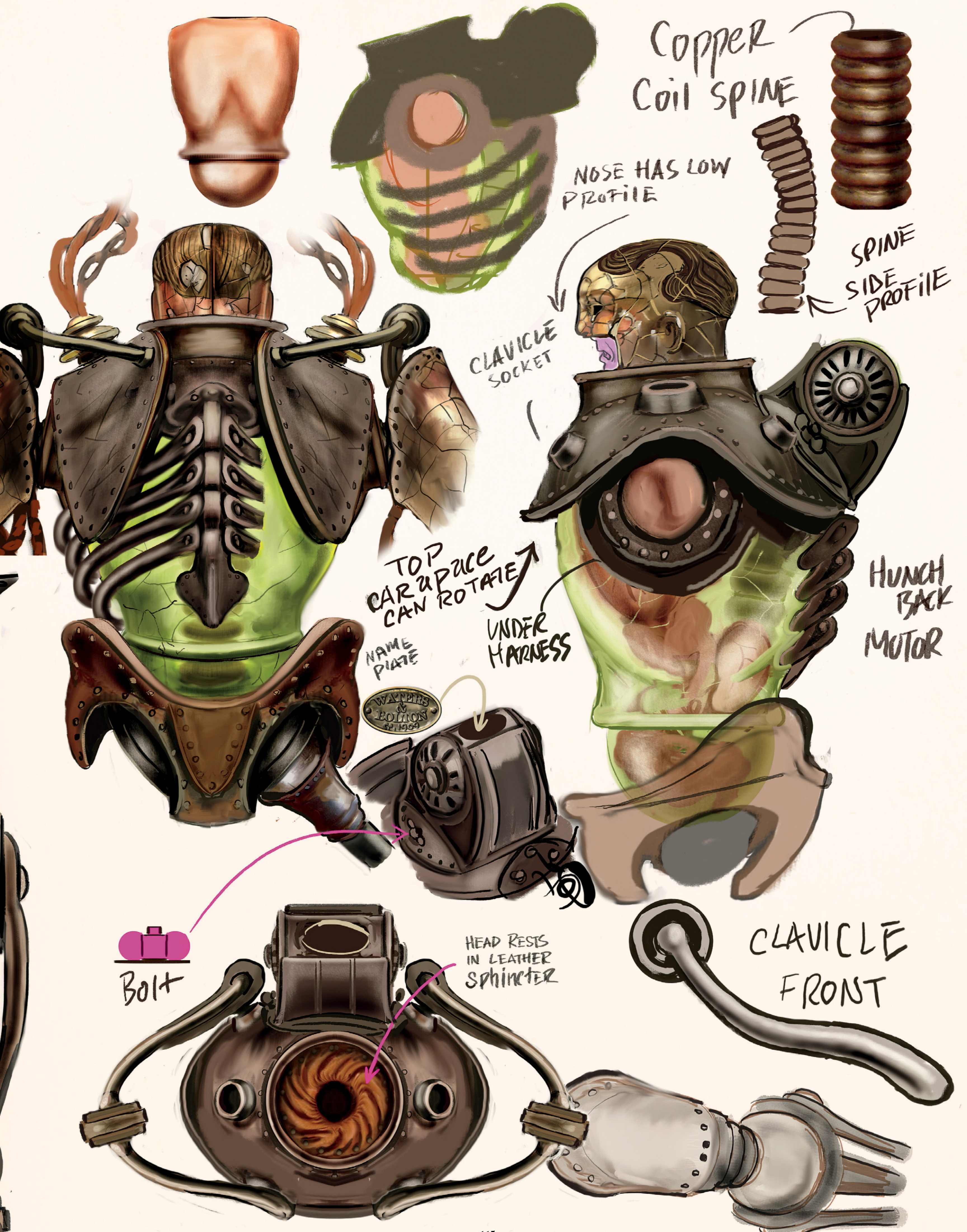
FILM-LIKE
GRAIN EFFECT

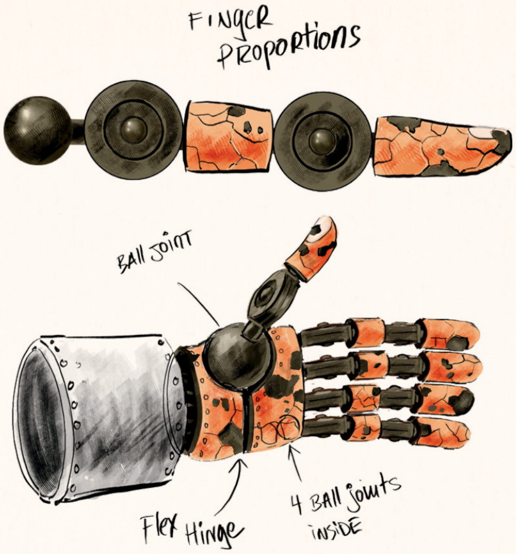
Handyman

Another Heavy Hitter, the Handyman was deliberately drawn with porcelain hands meant to evoke the feel of late-nineteenth-century handcrafted toys. The Irrational Games artists went through several iterations of bodies and heads before settling on a final version.






Copper Coil Spine
NOSE HAS LOW PROFILE
SPINE SIDE PROFILE
CLAVICLE SOCKET
TOP CARAPACE CAN ROTATE
UNDER HARNESS
HUNCH BACK MOTOR
NAME PLATE
Bolt
HEAD RESTS IN LEATHER sphincter
CLAVICLE FRONT



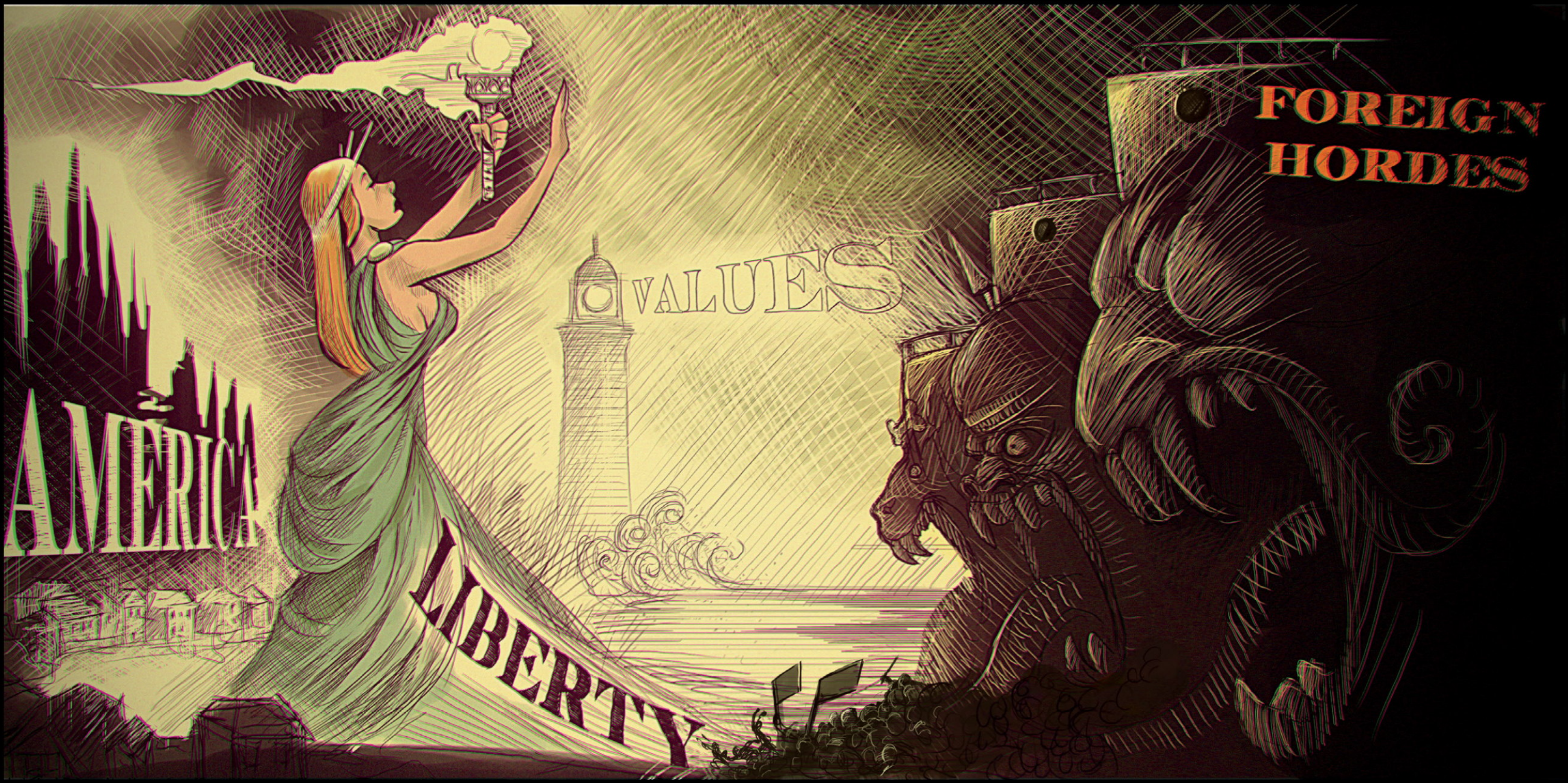
LEFT: Further explorations of the Handyman, which would lead to several of his key features: the scarred face, the exposed heart, and the delicate yet deadly hands. While a tragic and perhaps sympathetic character, the Handyman is also a fearsome enemy—nimble, fast, and able to fling lesser creatures, friends and foes alike. BELOW: An early mood piece, showing the pathos of Columbia's huge-handed cyborg. The Handyman is a tragic figure—a sad, pathetic Frankenstein's monster.

BETTERMENS
AUTO BODY

CHAPTER SEVEN

ADVERTISEMENTS & PROPAGANDA

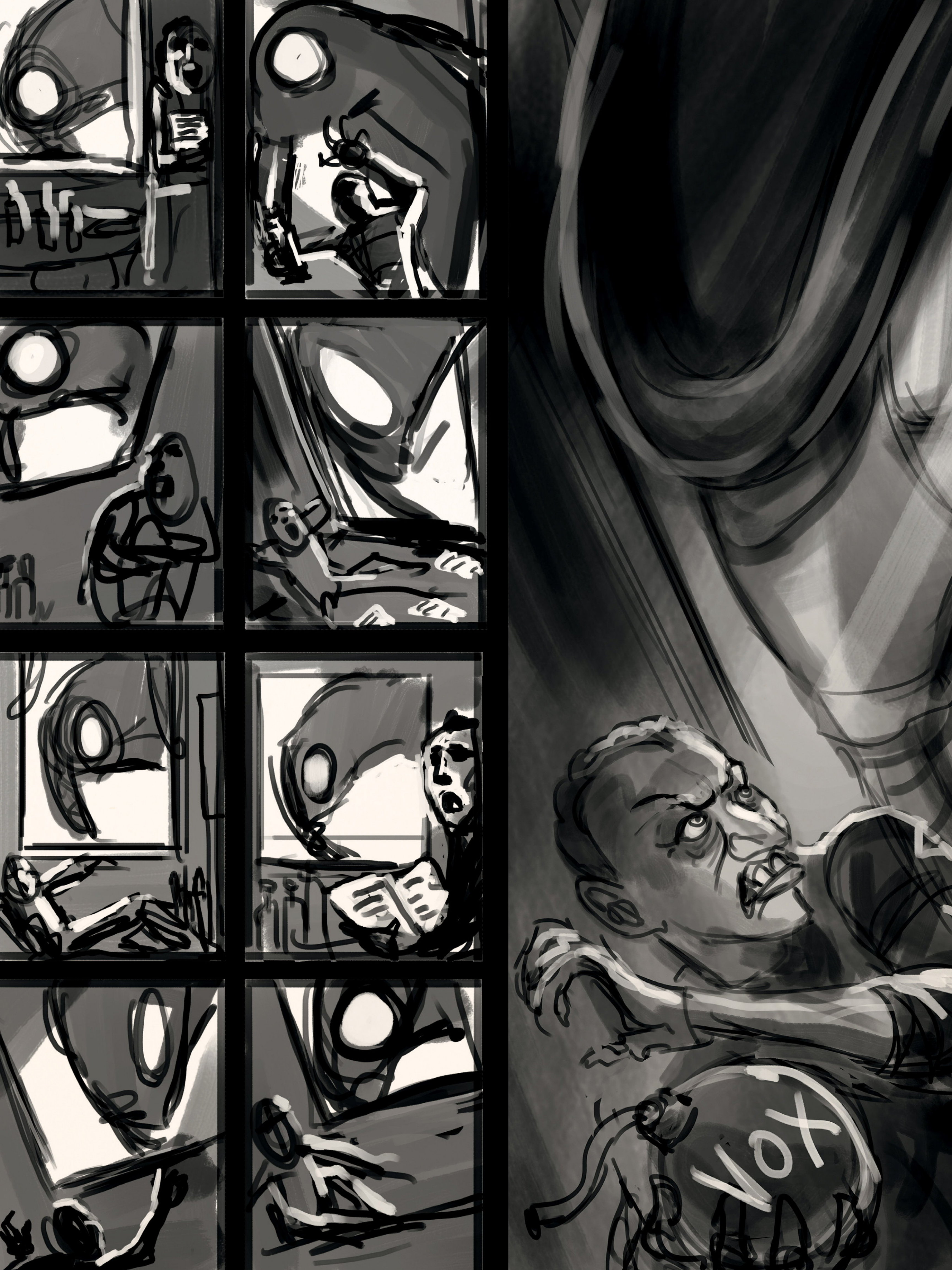
The use of signage, advertisements, typography, and industrial design is just one of the ways Irrational Games brings a world to life. The city of Columbia was built on grand ideas, which the Founders pound home through constant propaganda. The Vox turns to propaganda of its own in calling for revolution, while the many citizens of Columbia produce a propaganda all their own in their advertisements.

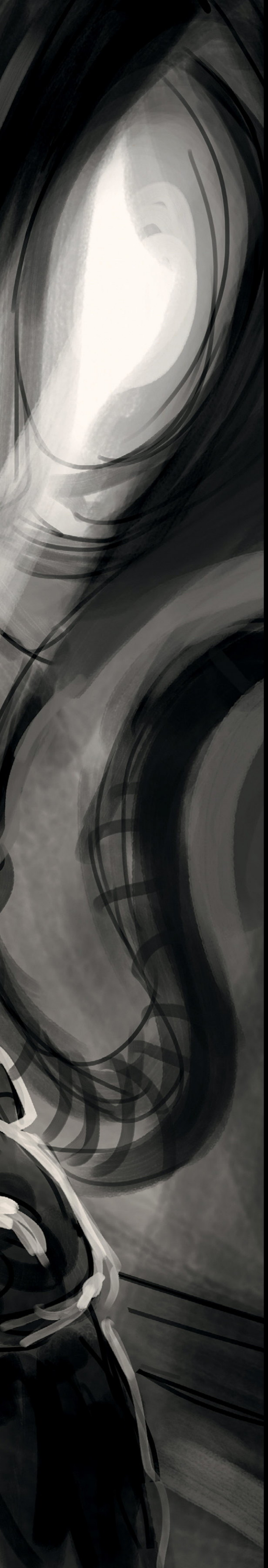

FOREIGN
HORDES
VALUES
AMERICA
LIBERTY

"Who Needs The POWER company?"
SHOCK
FINK MFG.
JOCKEY
EXCLUSIVELY FROM FINK INDUSTRIES

Light the way!
Presented by
FINK MFG.
with
Devil's Kiss

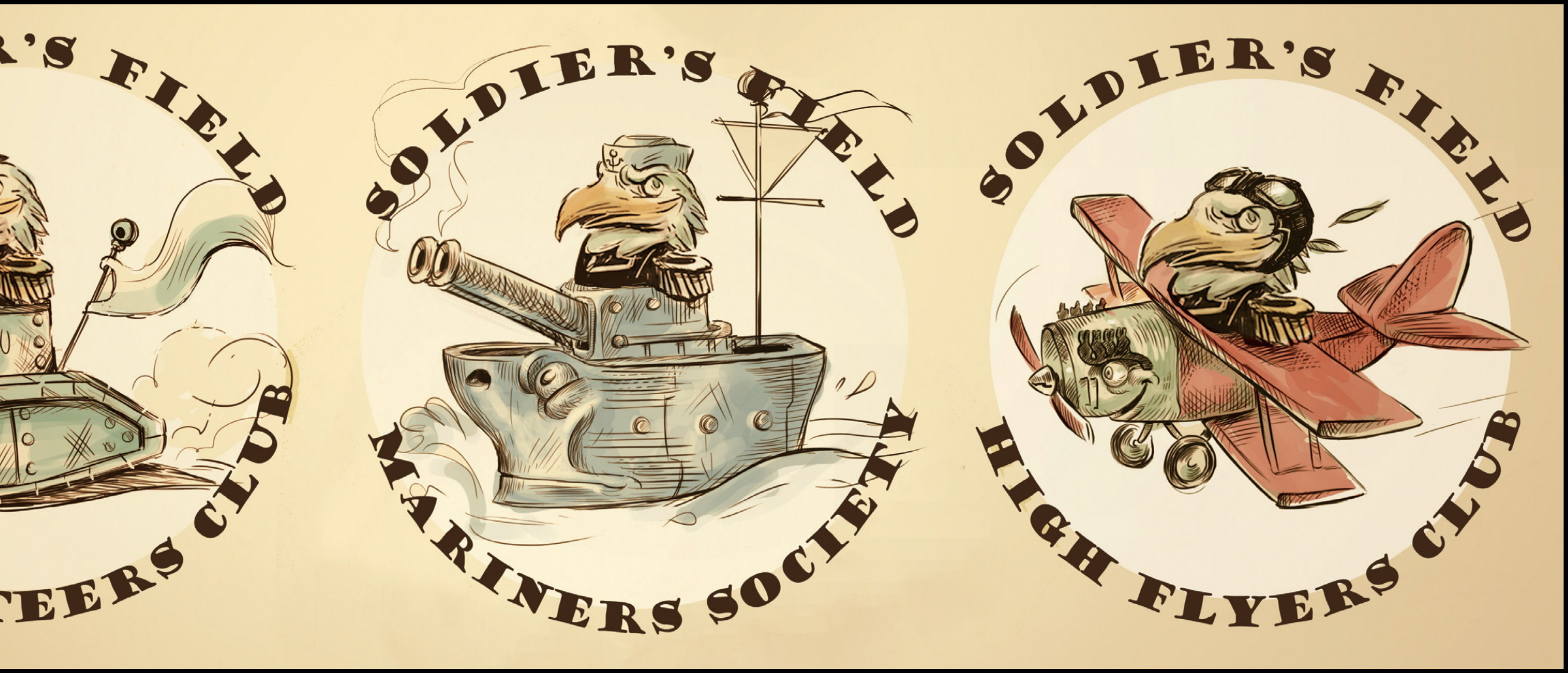
POSSESSION
FINK MFG.
ANY STALLION CAN BE TAMED!


VOX

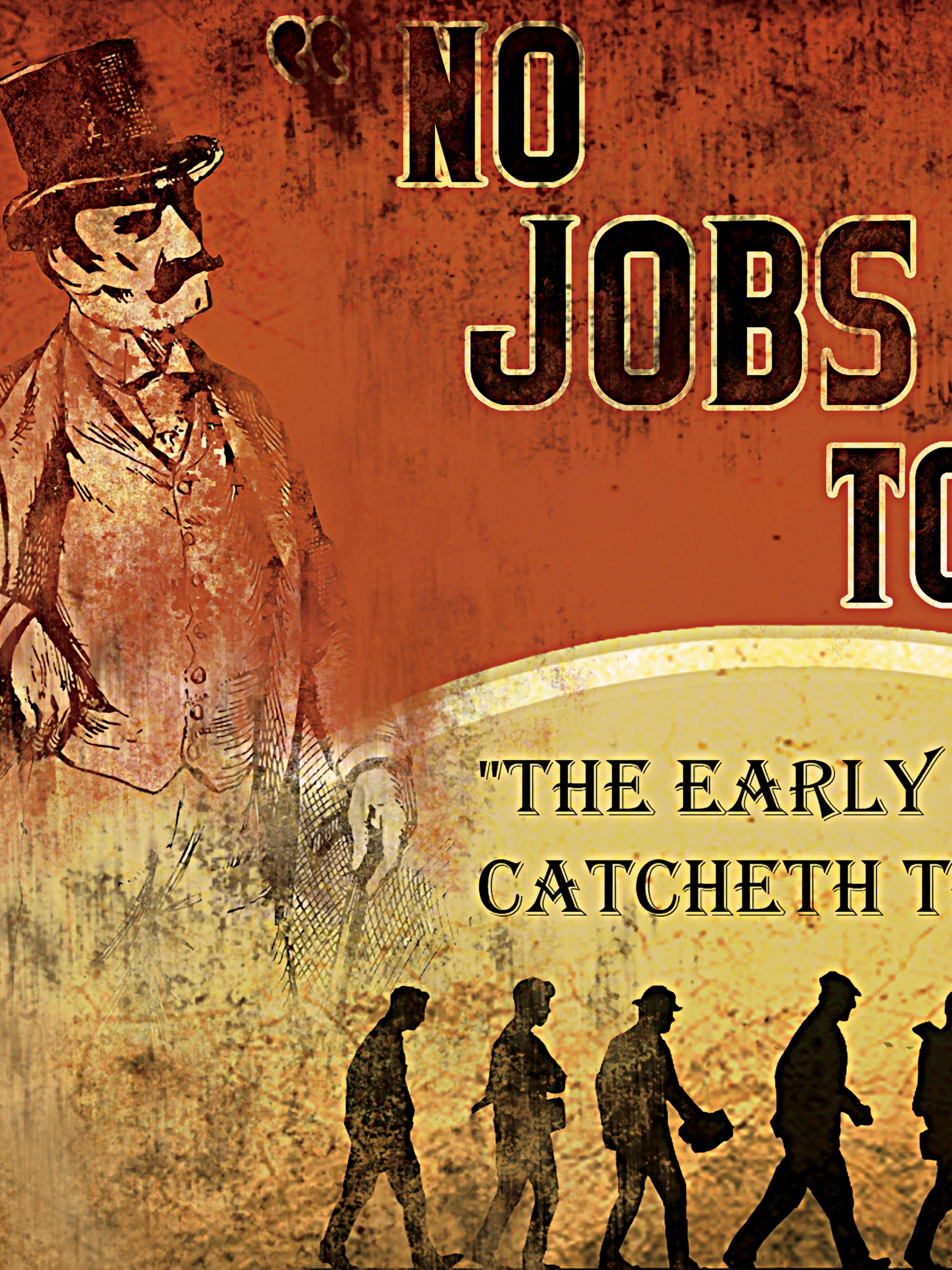


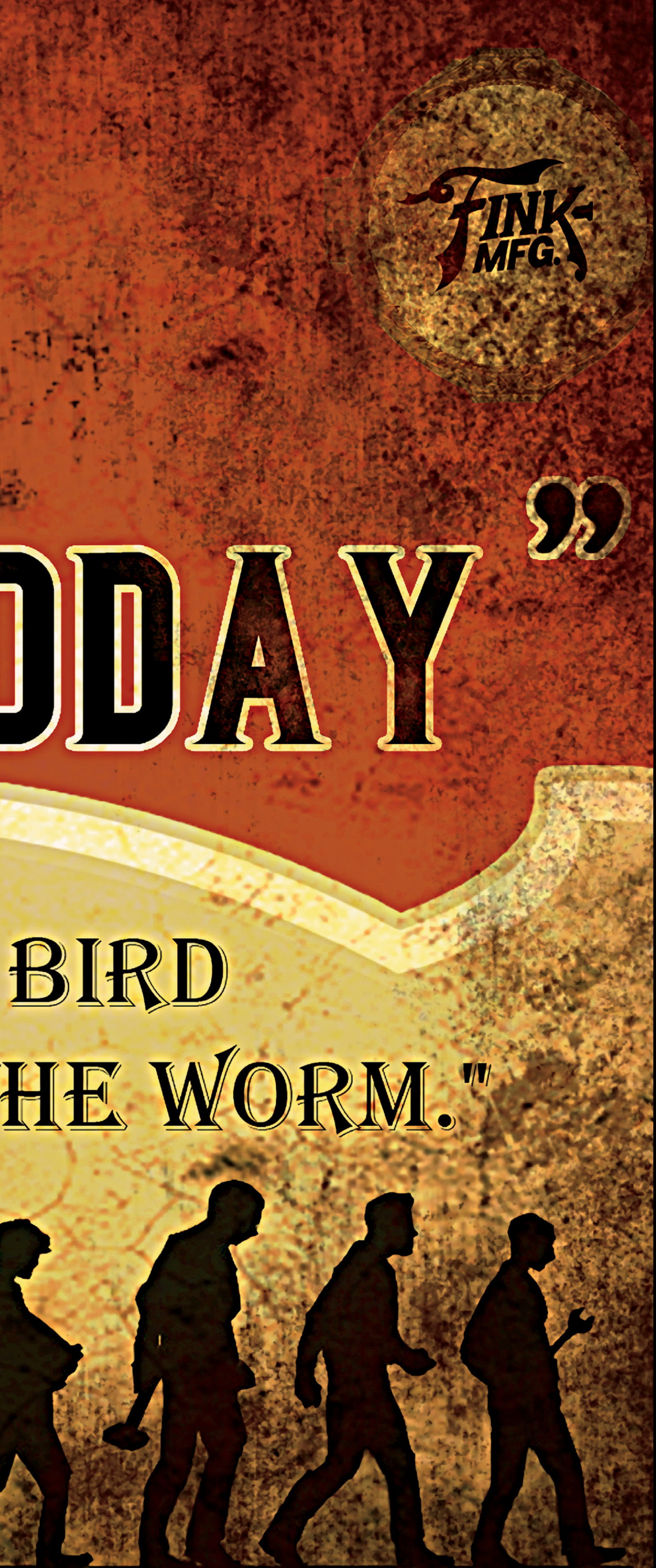
VOX
THE TRUE PATRIOT
HAS NOTHING TO FEAR FROM
THE SONGBIRD

FIND YOUR
VOICE


R'S FIELD
TEERS CLUB
SOLDIER'S FIELD
MARINERS SOCIETY
SOLDIER'S FIELD
HIGH FLYERS CLUB

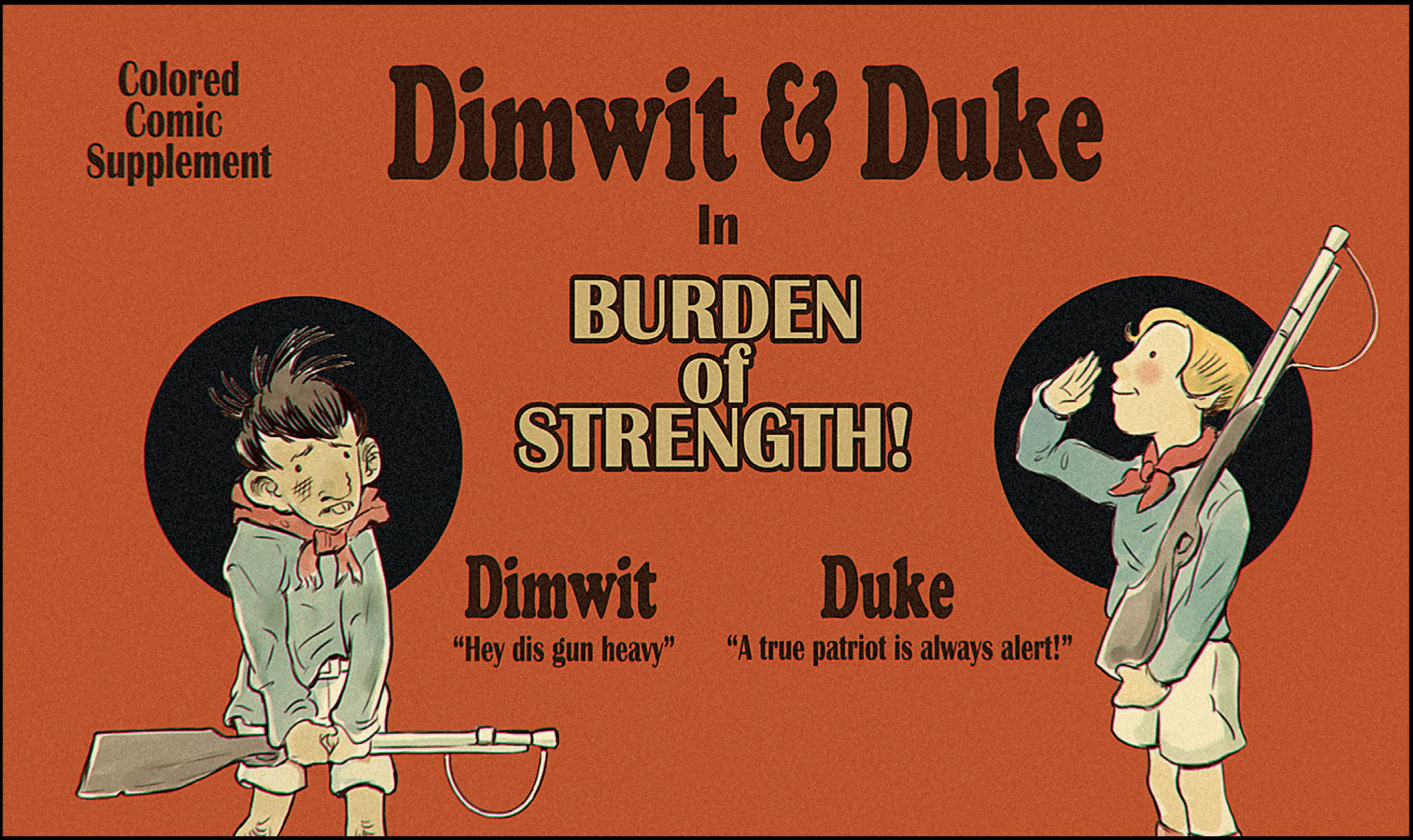
urt's
FARM FRESH
"Comstock Approved"
ROCERIES &
EATS
C


"NO
JOBS
TO
"THE EARLY
CATCHETH

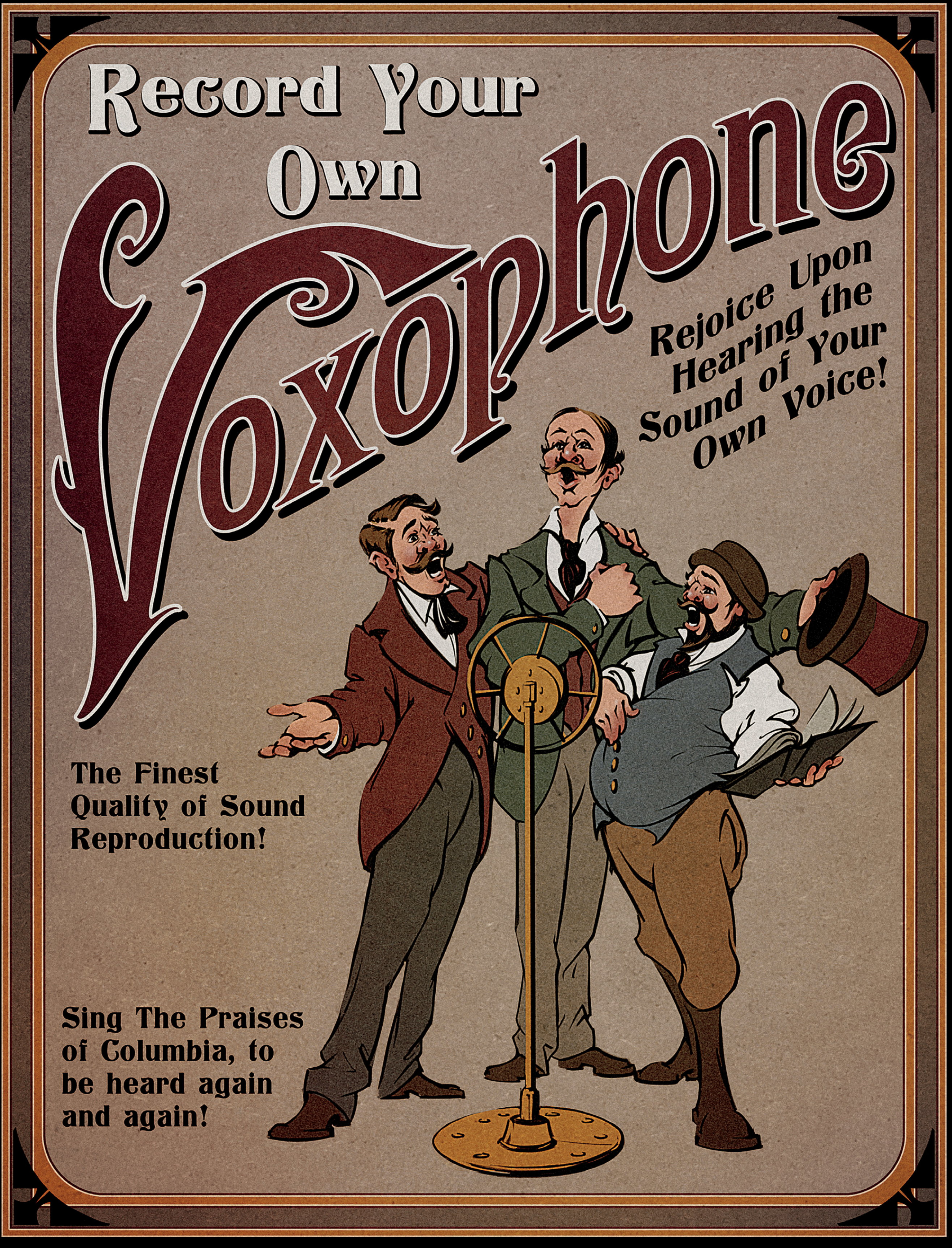

FINK MFG.
DAY”
BIRD
HE WORM.”

SHHHH...
HE IS ALWAYS
LISTENING

SHHHH...
HE IS ALWAYS
LISTENING


Colored Comic Supplement
Dimwit & Duke
In
BURDEN of STRENGTH!
Dimwit
"Hey dis gun heavy"
Duke
"A true patriot is always alert!"

THE GREAT
SINCE 1905
CHEN-LIN
GUNSMITH
MACHINIST
MADE TO ORDER
CLEAN AND SERVICE $25
REALIGNMENT WORK $100
STOCK WORK $50
RESTORATION SERVICE $75
GRIND AND POLISH $20
DECORATIVE ENGRAVING $125
CUSTOM SERVICE $120
METAL REFINISHING $75



Record Your
Own
Voxophone
Rejoice Upon
Hearing the
Sound of Your
Own Voice!
The Finest
Quality of Sound
Reproduction!
Sing The Praises
of Columbia, to
be heard again
and again!

HUNT DOWN
THE VOX
TRY YOUR LUCK!
SHOOT THE TARGETS!

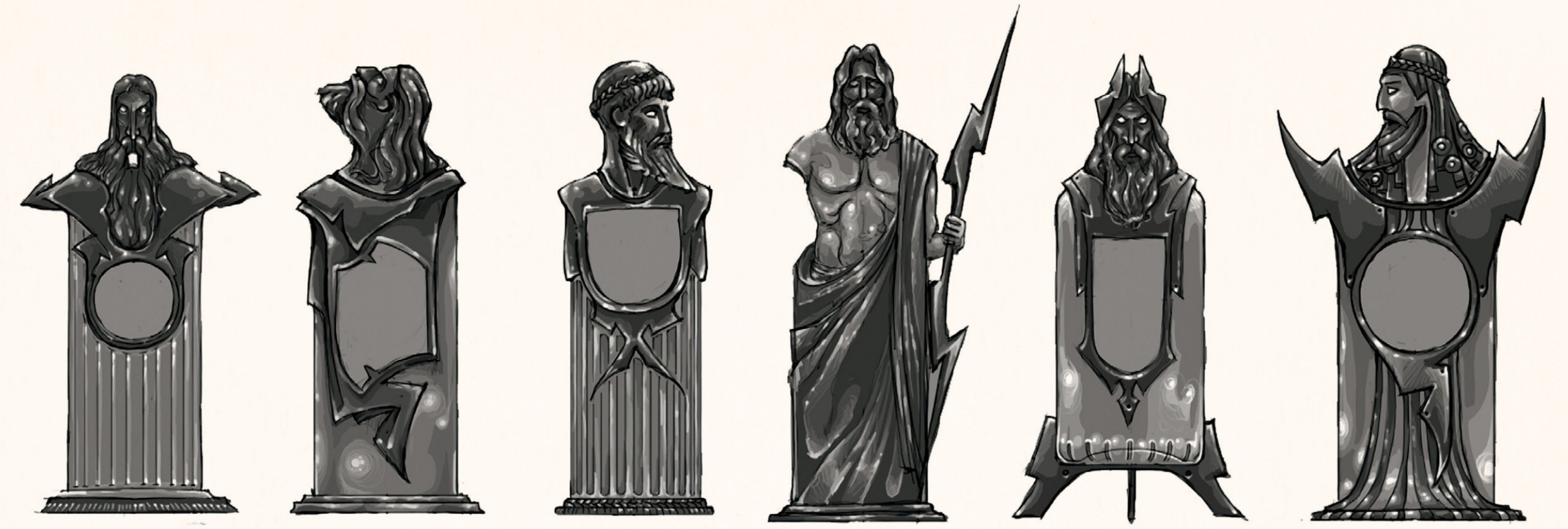
BRING DOWN THE
SKYLINE VOX
TRY YOUR LUCK!
SHOOT THE TARGETS!

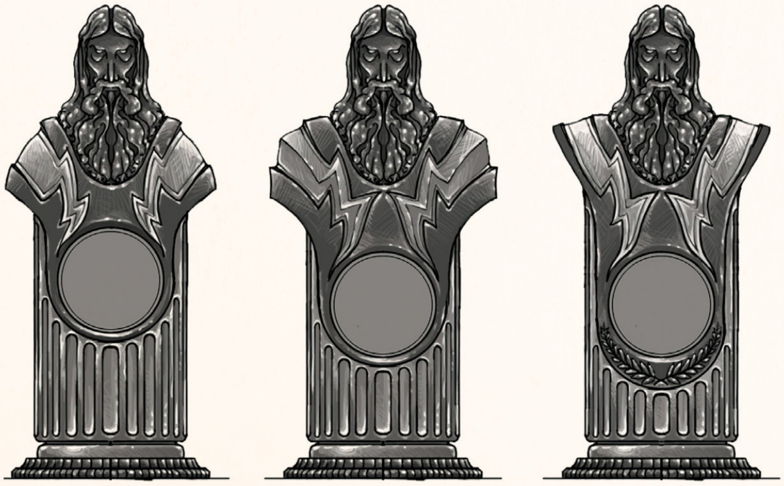
Live Pain-Free Evermore!
Live Forever!
- with -
One Simple Procedure!
Bettermen's Autobodies
THE
A Modern Miracle!
"HANDYMAN"
A Modern Miracle!
Before
TWEET TWEET
Doctor Recommended
After
TWEET TWEET

CHAPTER EIGHT

VIGORS

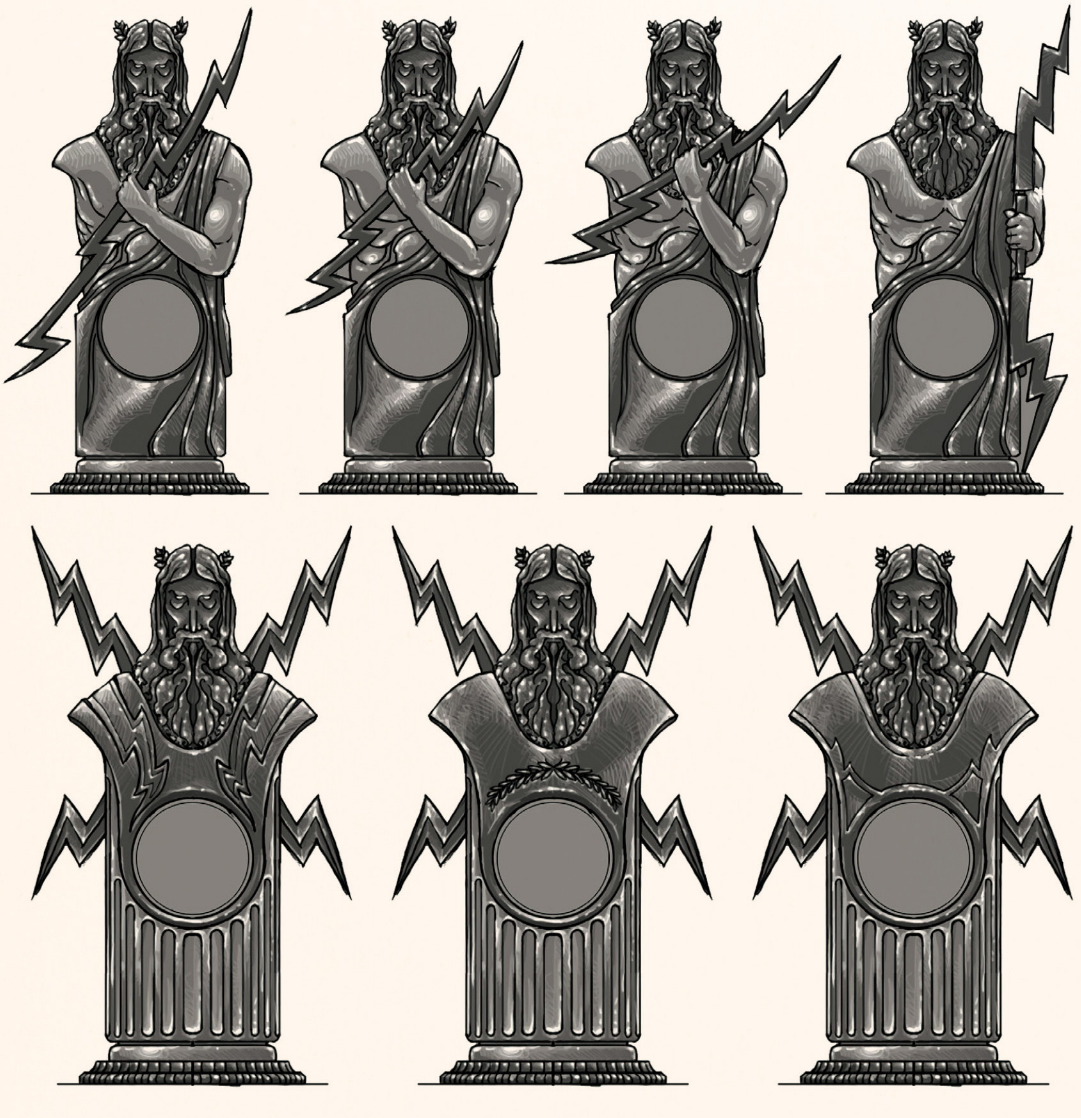
Bucking Bronco





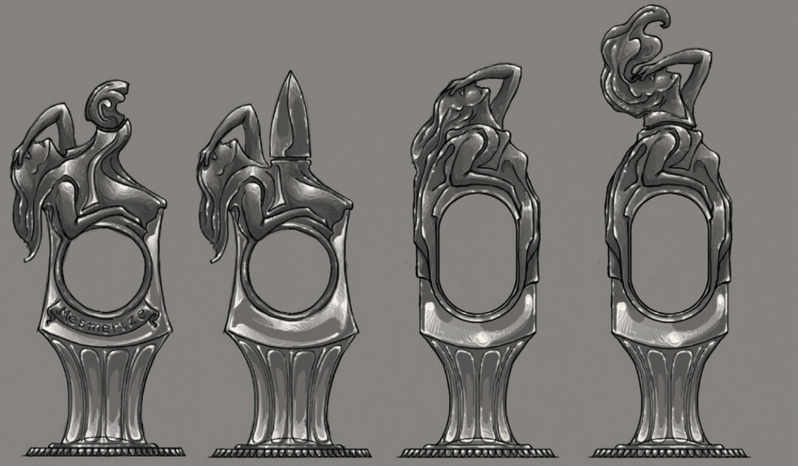
Shock Jockey

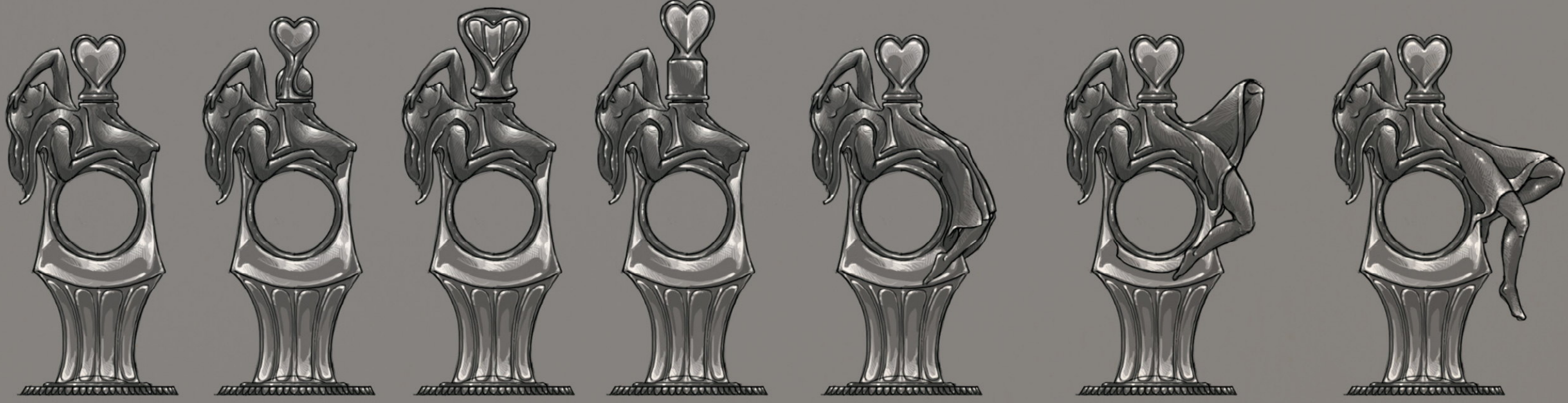
Combining firepower and superpower, Vigors are concoctions that give Booker control over various supernatural forces. All of the Vigors in BioShock Infinite *were given a dozen or more visual treatments before the final versions were approved.* **FAR LEFT:** *Treatments and final design for Bucking Bronco, which lets Booker levitate enemies for a time.* **THIS PAGE:** *Shock Jockey gives one the ability to harness the power of electricity.*

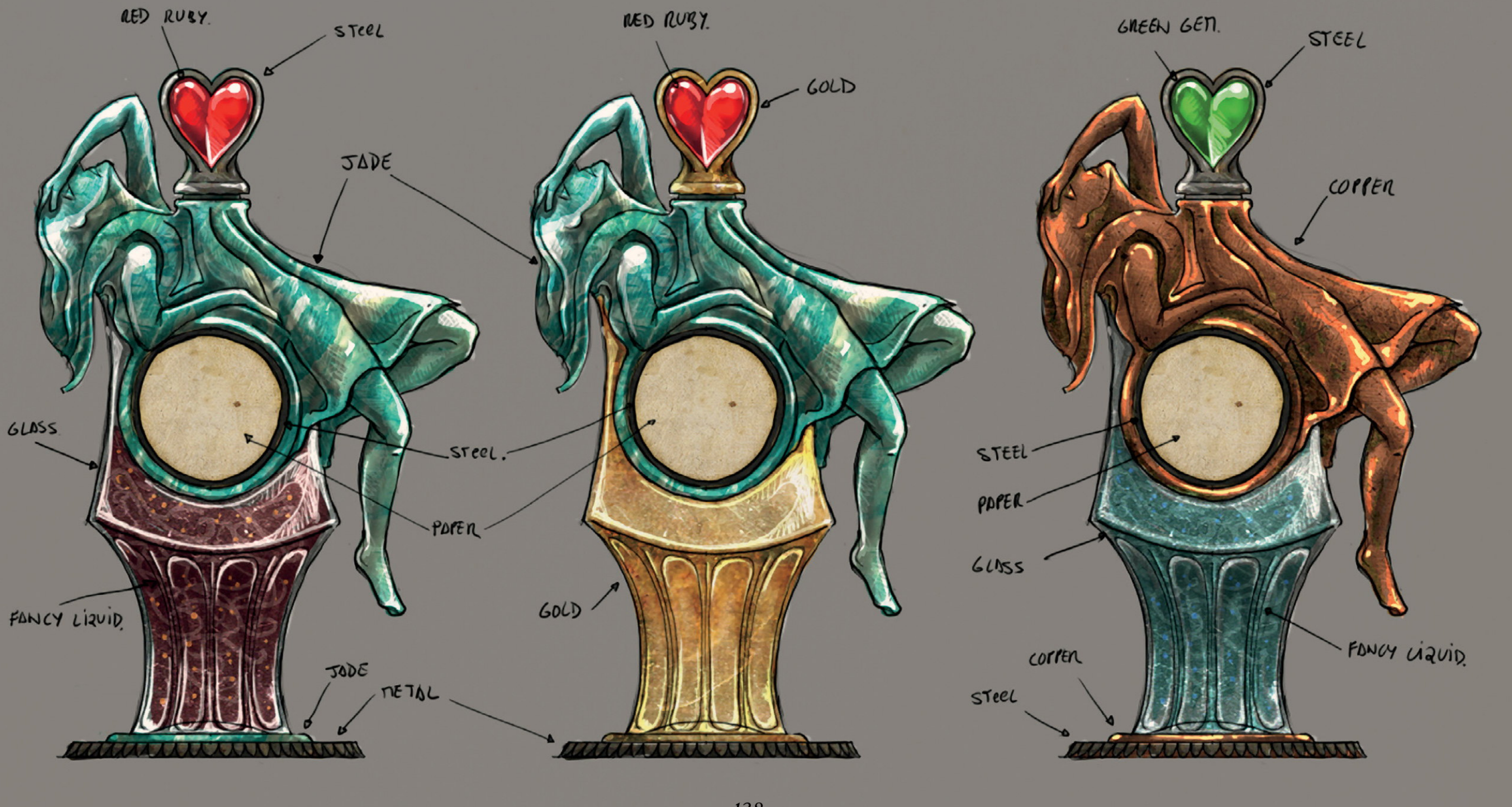


Possession

Treatments of the Possession Vigor, which allows you to charm enemies and compel them to fight for you. Even the final physical design was given numerous texture and material treatments to find the right effect.

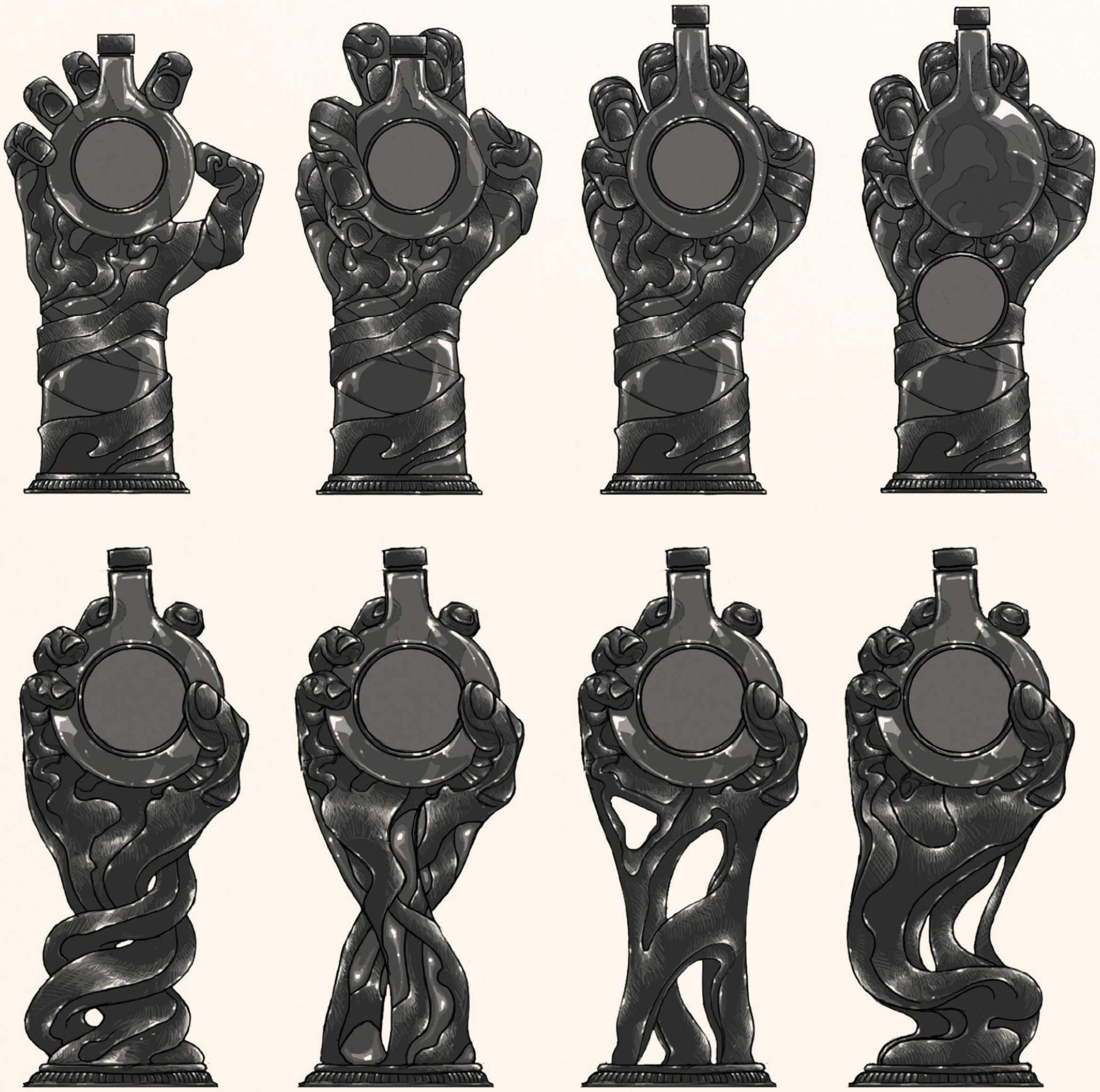




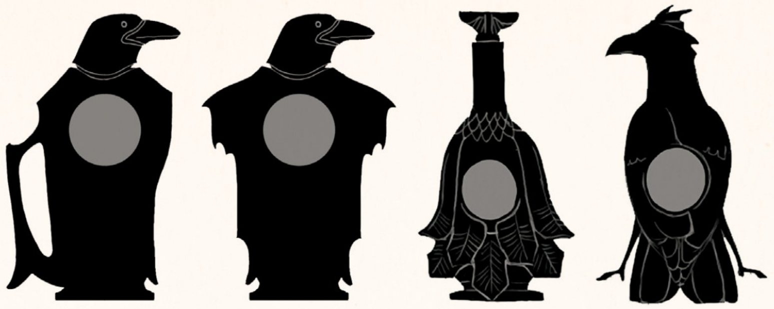


Undertow

After drinking the Undertow Vigor, you can either pull enemies toward you or push them away. The artists agonized over every visual detail, striving to make each Vigor bottle be something you'd be delighted to have as a real object on your shelf.



Murder of Crows

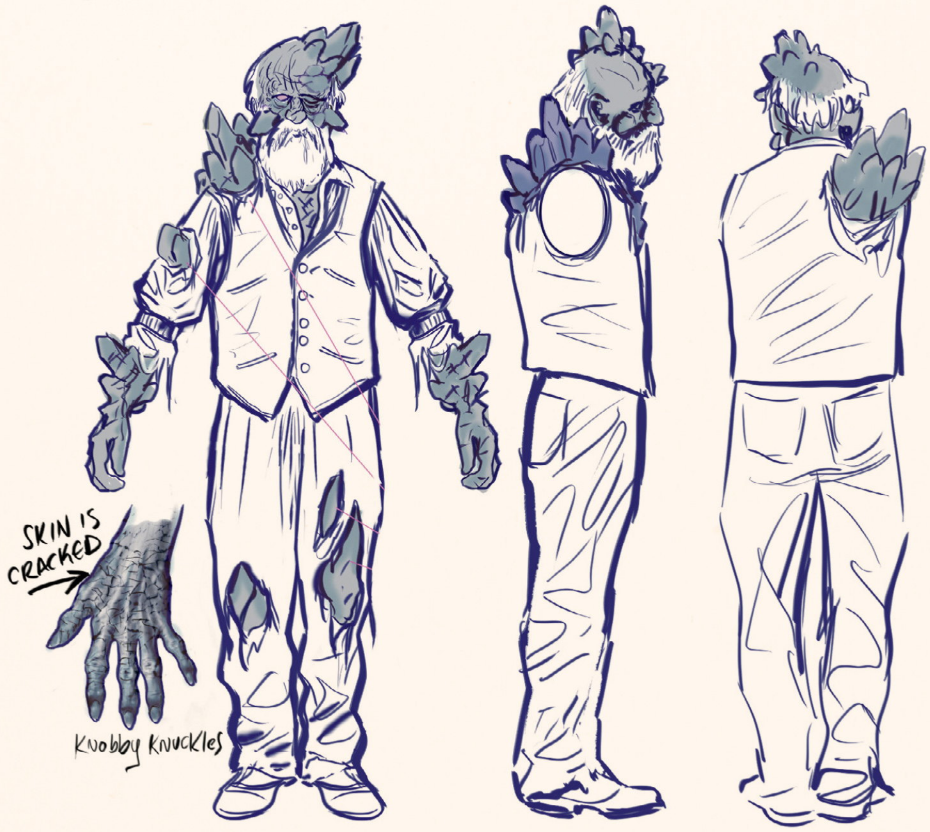


Murder of Crows was featured in the very first BioShock Infinite *trailer, and its iconic bottle was produced in a physical form as a special collectible. In the game, it allows the imbiber to summon a swarm of birds to attack enemies.*

EST. 1895
MURDER
of
CROWS

Vigor Junkies

An early concept in BioShock Infinite was that those who came to rely too much on the superhuman powers of Vigors would discover that they could be transformed by their addiction. These early concepts show the physical representations of their chosen powers.

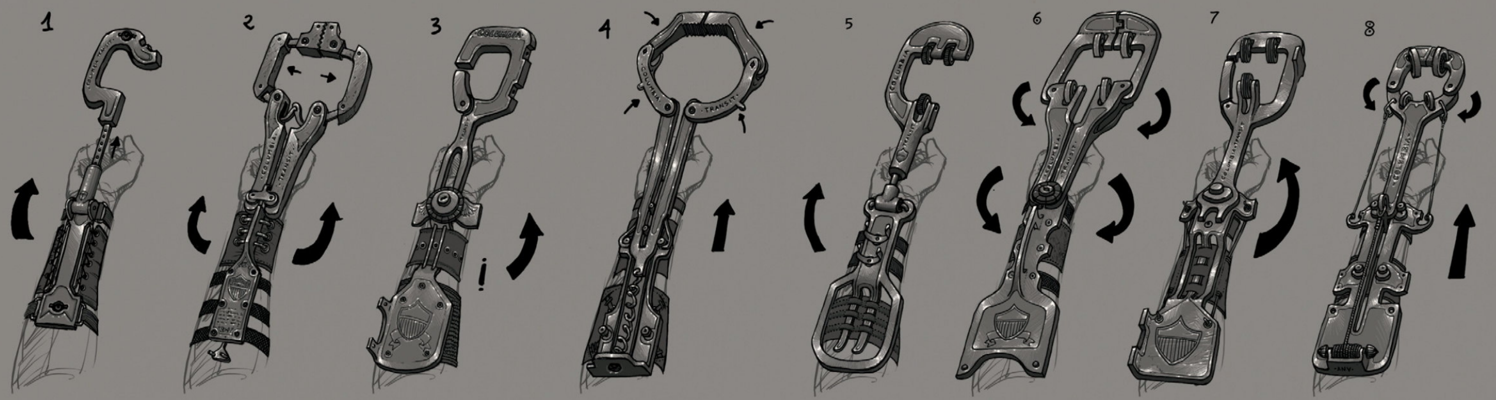


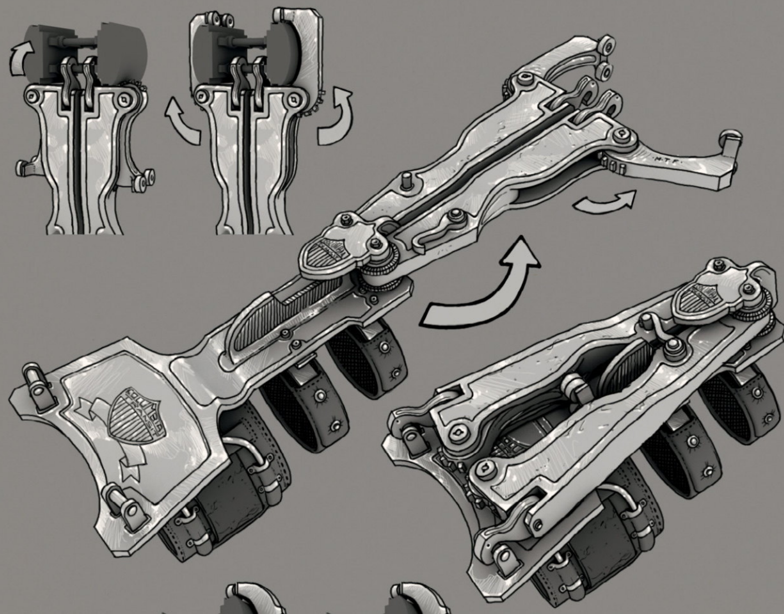
PROFILE
ATTACK!
HANDS ignite,
eyes glow

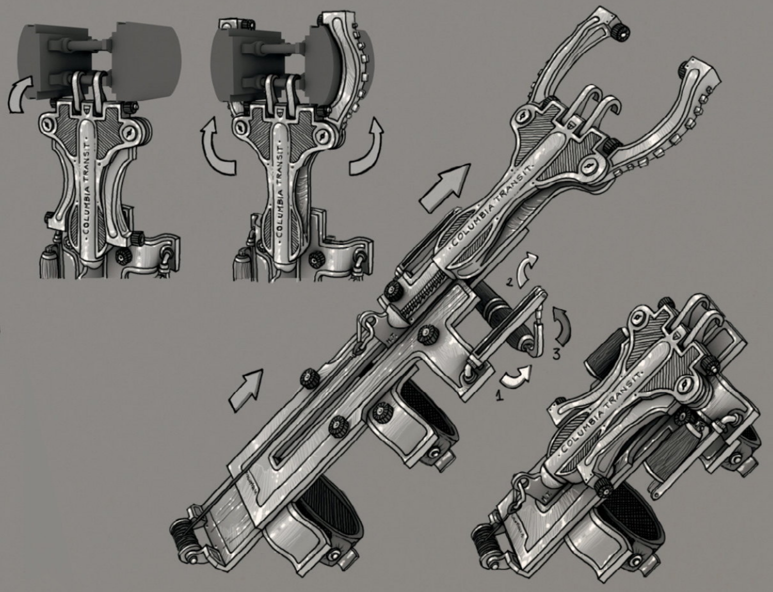
These early treatments for icons (both for the game interface and in the game world itself) captured a certain tattoo-artist quality that survived to the final artwork.

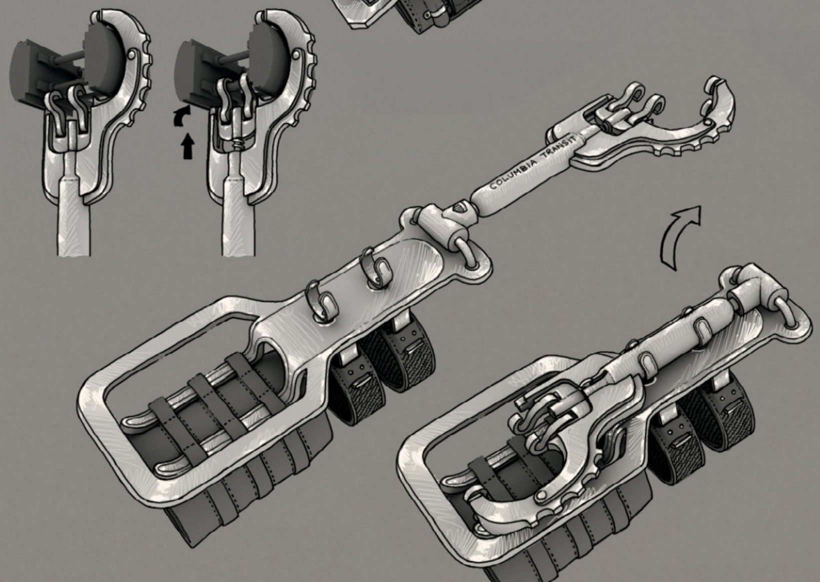
CHAPTER NINE

SKY-HOOK

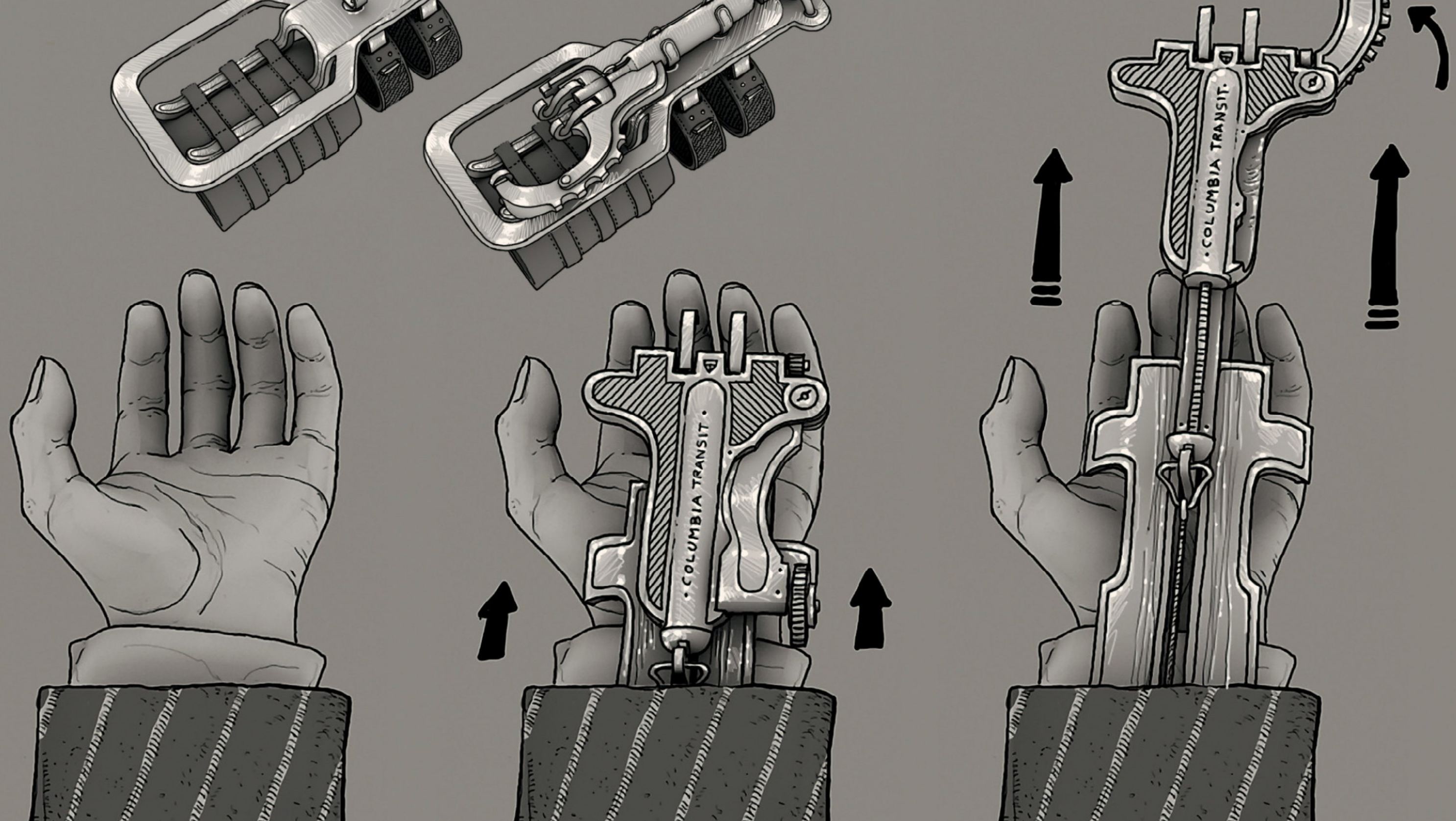






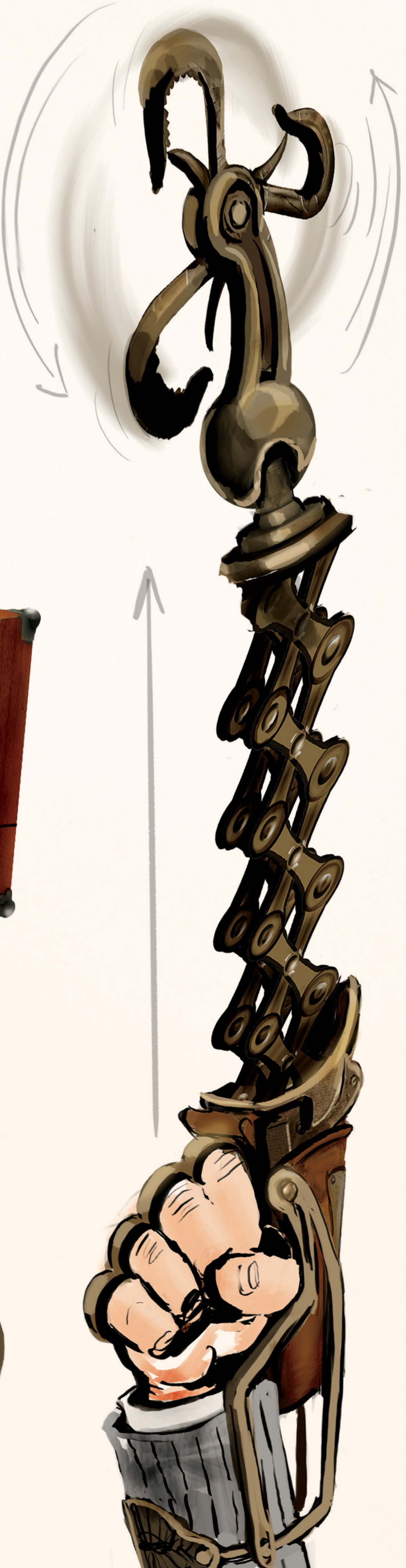


Among BioShock Infinite*'s many innovations, the Sky-Lines and the Sky-Hook went through a very intense iterative process. They were, after all, the means through which players would travel at breathtaking speeds through Columbia's wide-open spaces. The early versions of the Sky-Hook shown on this page were intended only for transportation.*

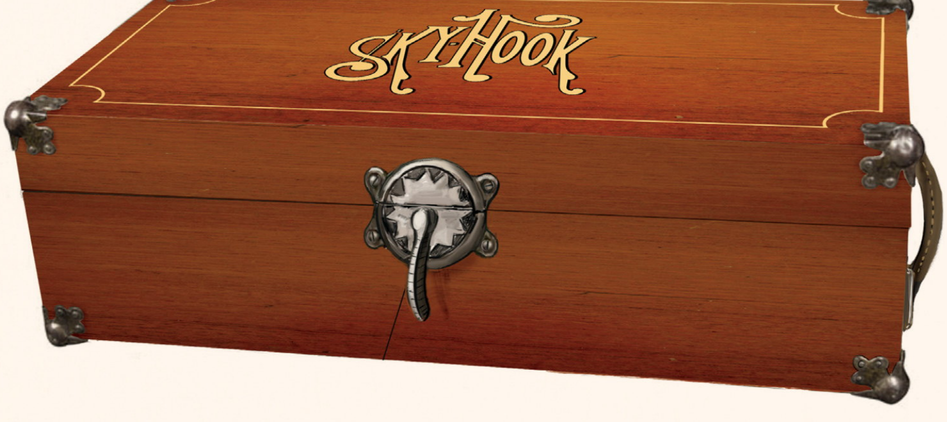


SKYHOOK
1905

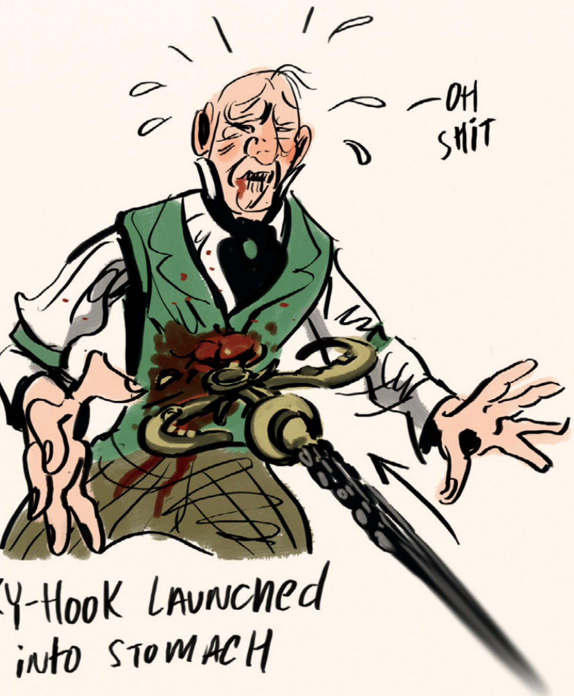
SKYHOOK



this personal PICKWICK
SKYHOOK
is the property of
Sash Lock


SKYHOOK

SKY-HOOK AS WEAPON



SKY-HOOK LAUNCHED into STOMACH

SKY-HOOK RETRACTED DISEMBOWELS

As the Sky-Hook became a key part of the game, it evolved to become a dual-purpose device: personal aerial transporter and lethal melee weapon.

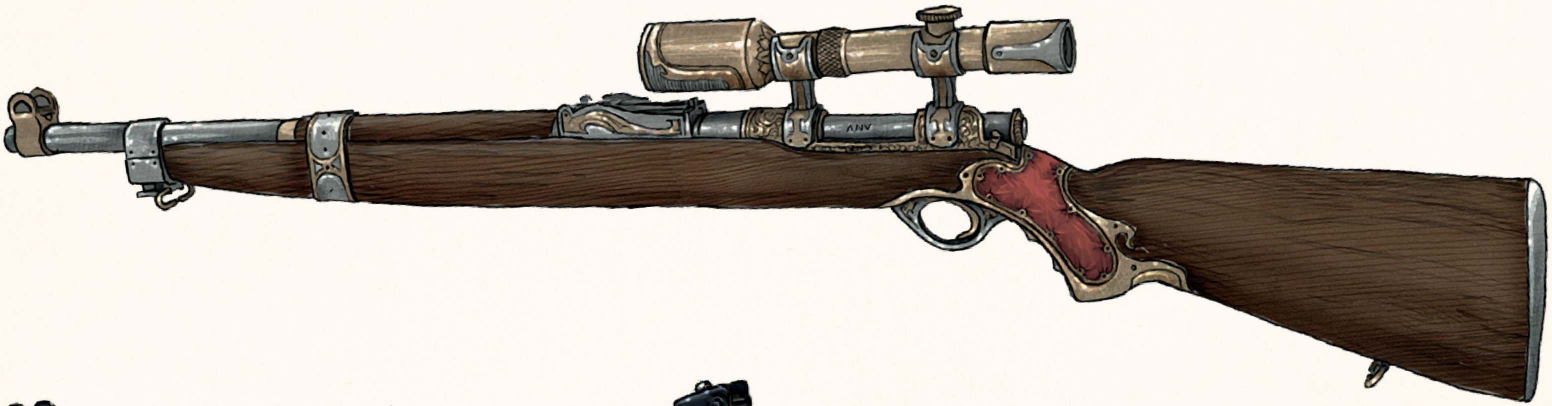
SKYHOOK

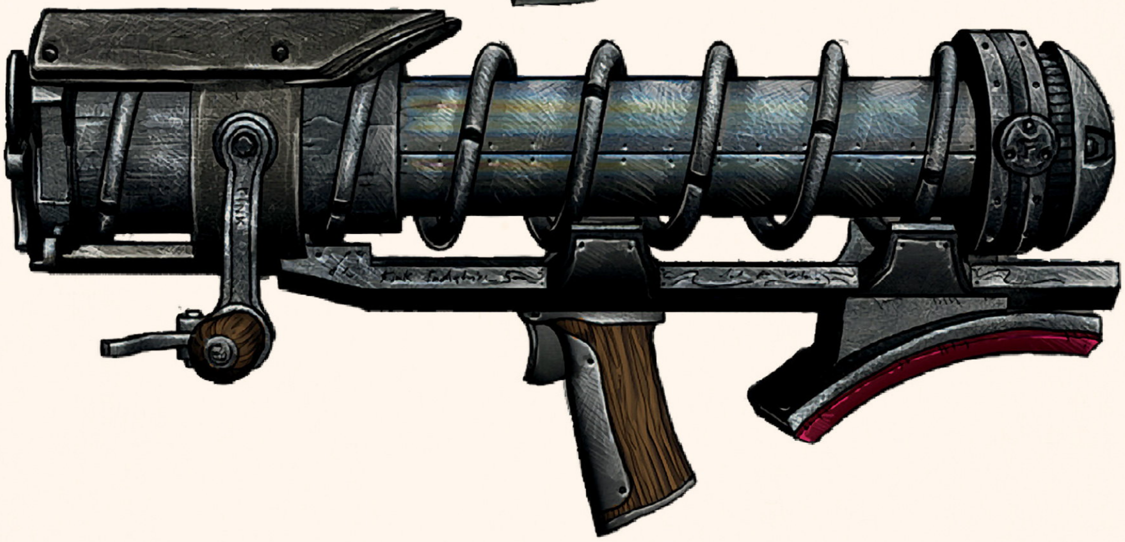
CHAPTER TEN

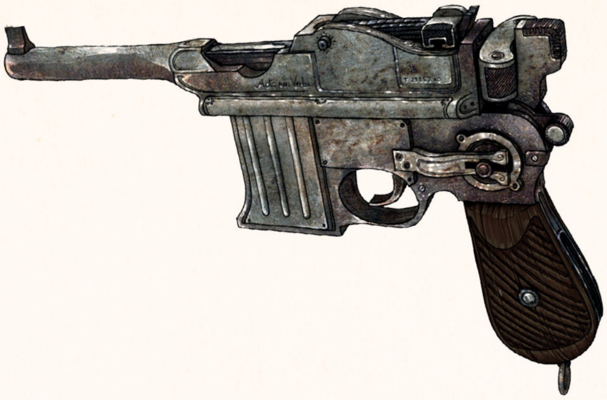
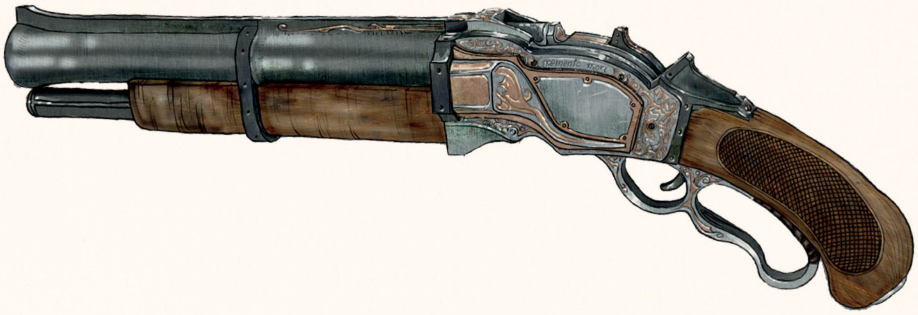
WEAPONS & AIRSHIPS

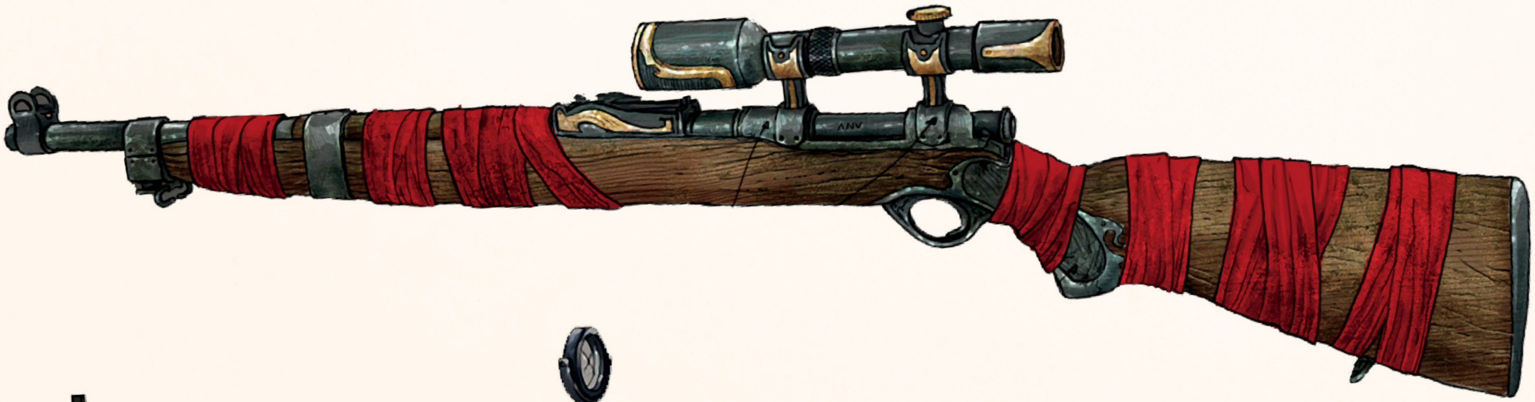
Weapons

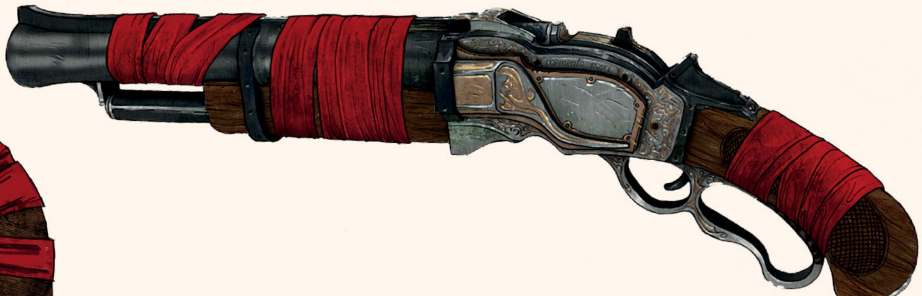
The art team at Irrational Games focuses heavily on the look of materials, and nowhere is this more evident than in the collection of Columbia's weapons. There's plenty of fine grain on the stocks and grips—and note the texture of the old steel, stained and scratched from heavy use. It's the materials that give these weapons their old-fashioned 1912 appearance. **BOTTOM RIGHT:** *The weapons of the Vox Populi, identifiable from their signature red accents.*

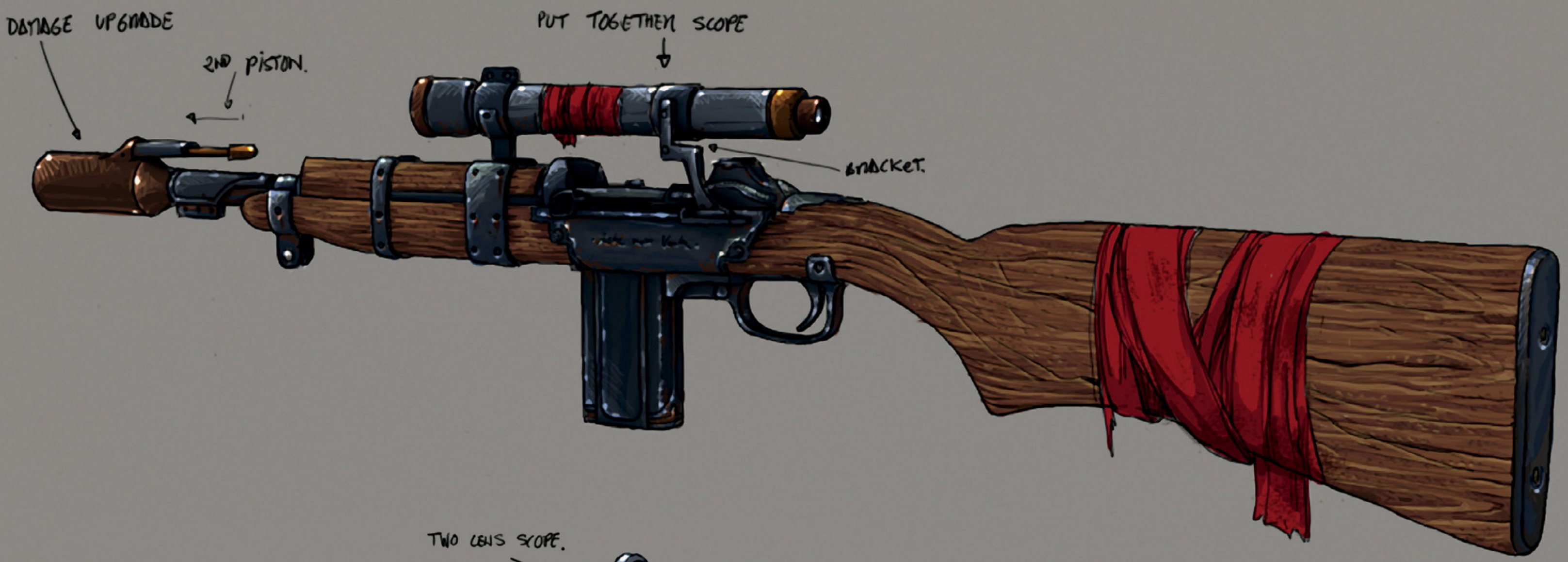


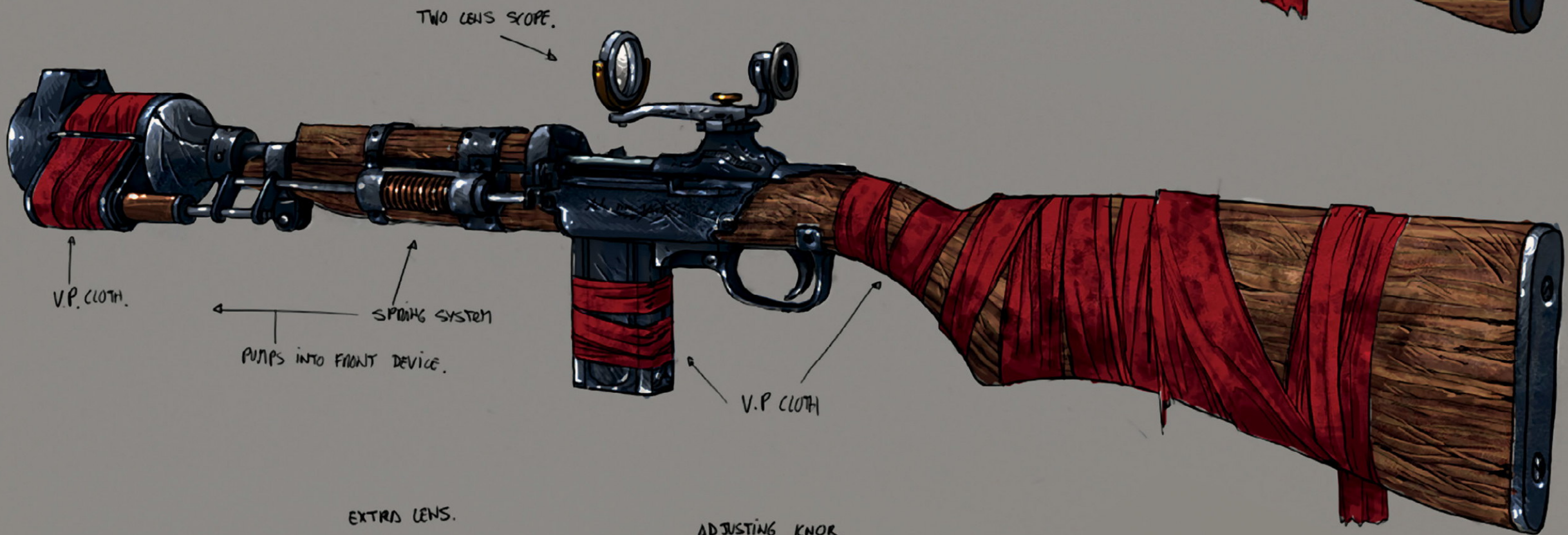


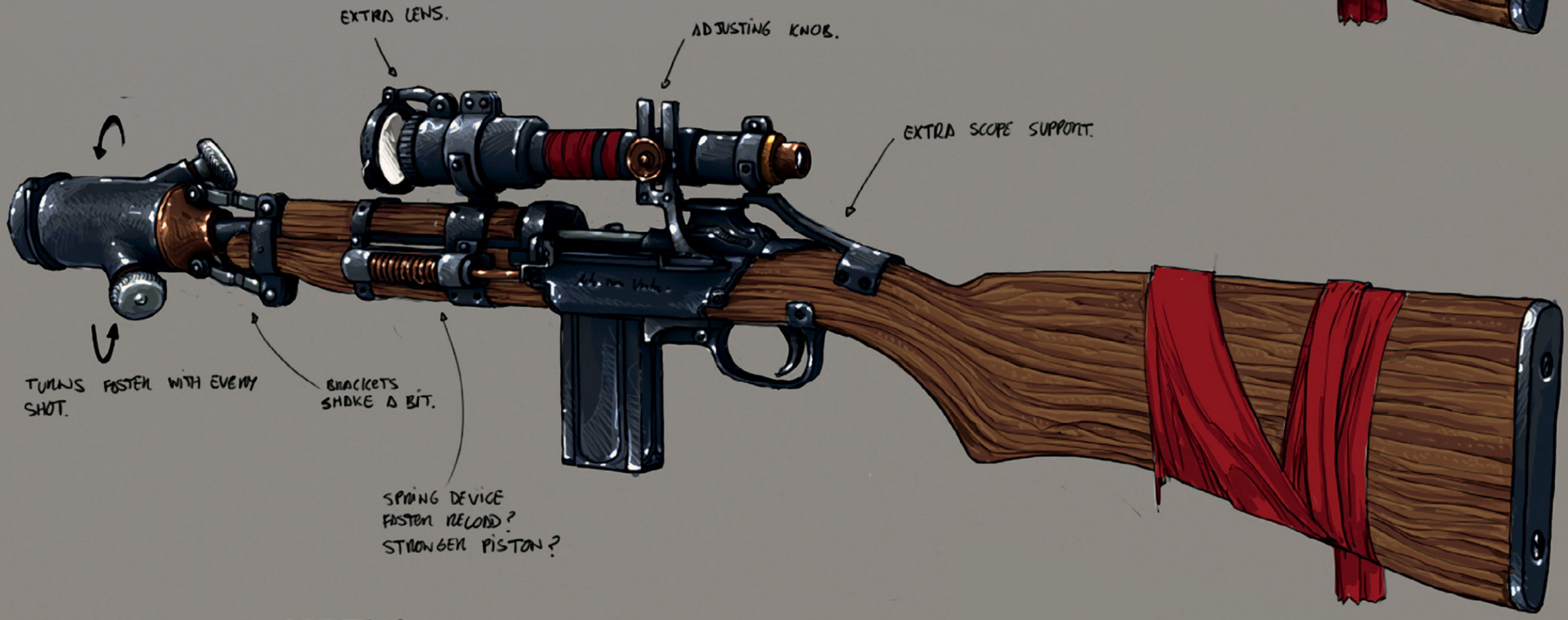



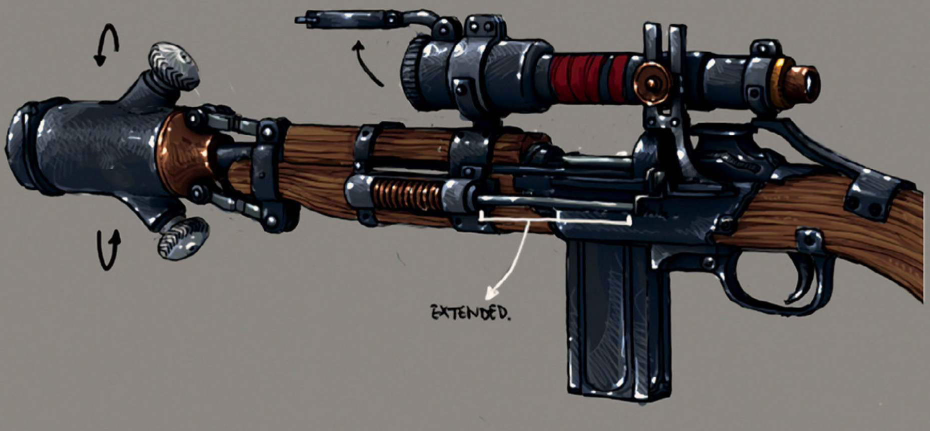




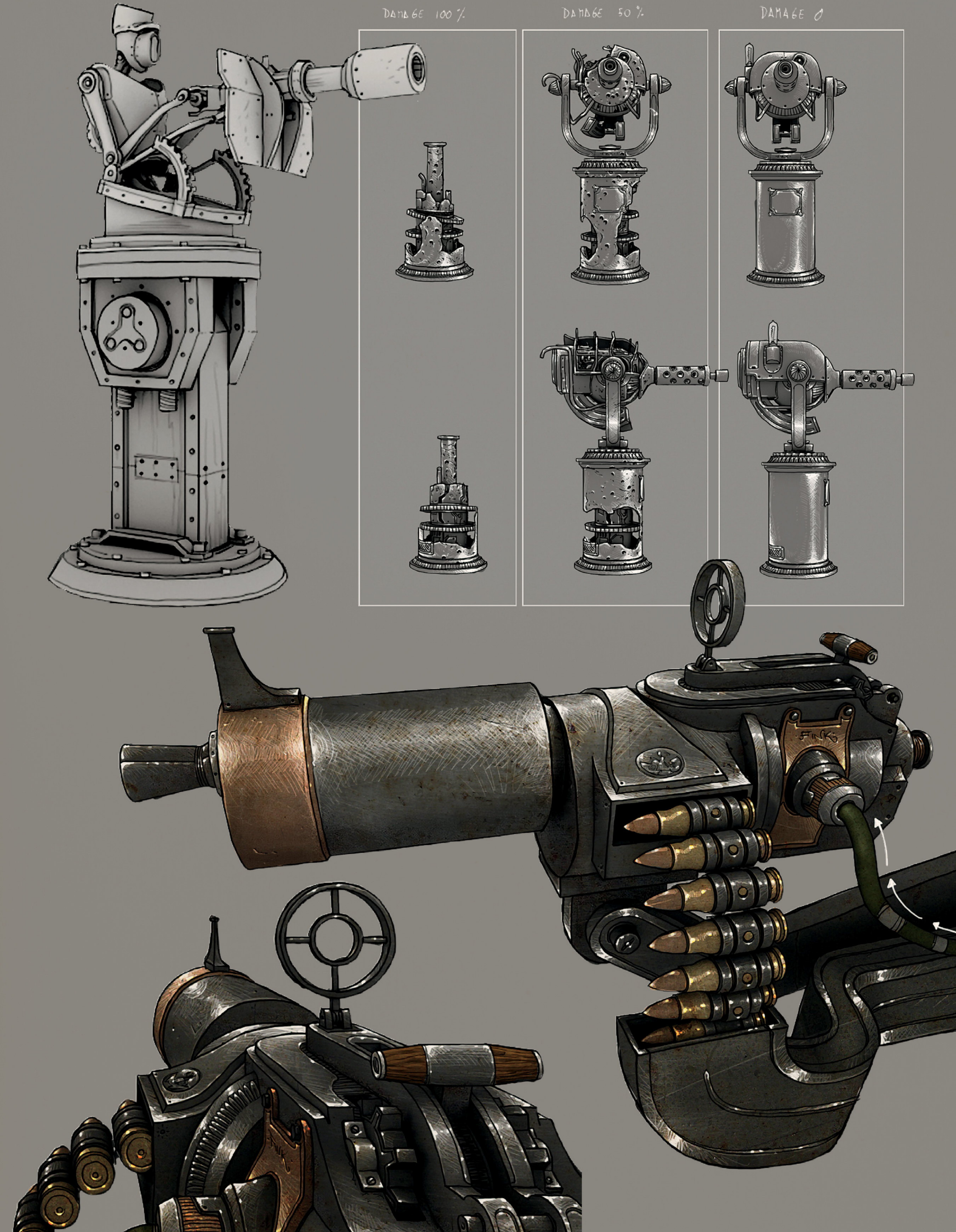


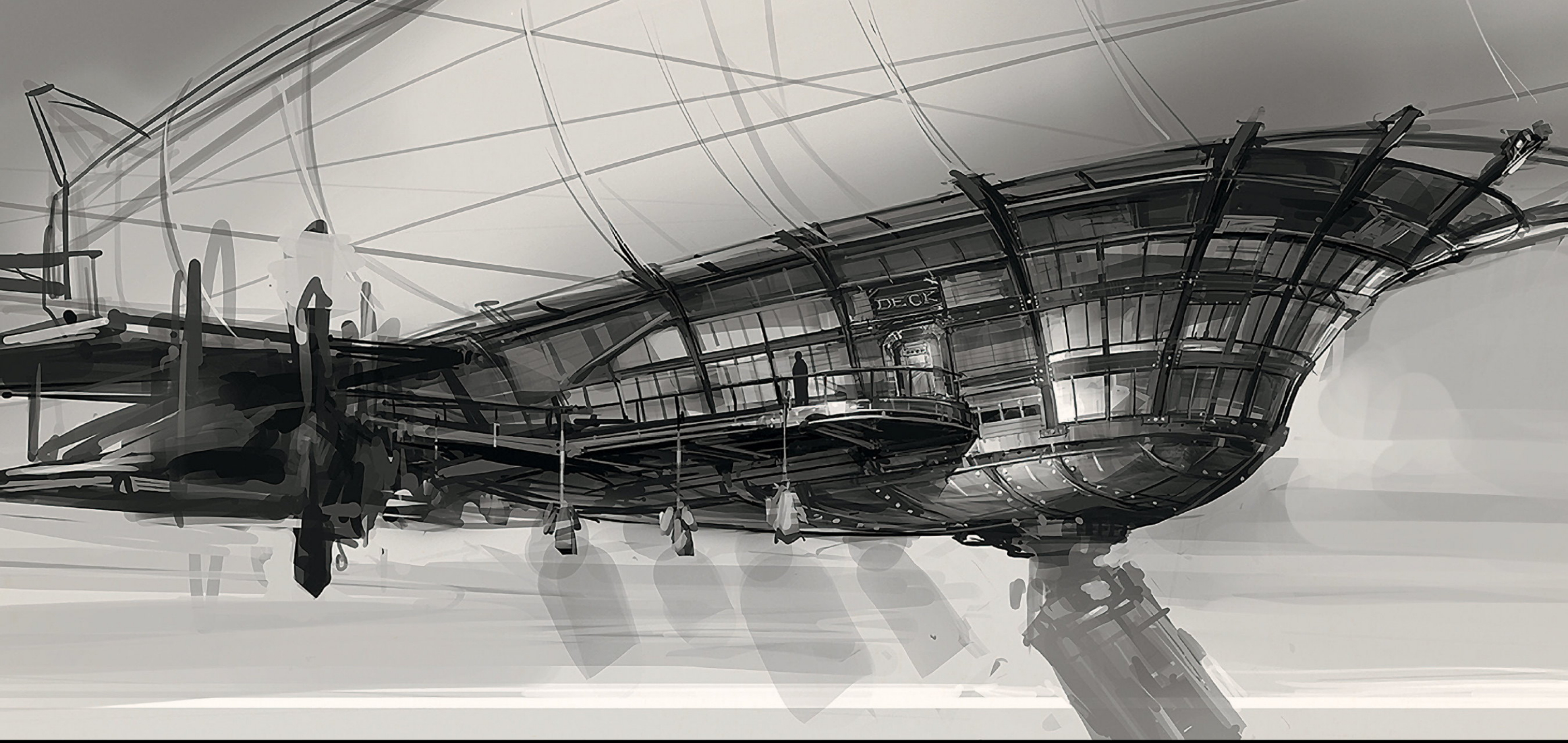






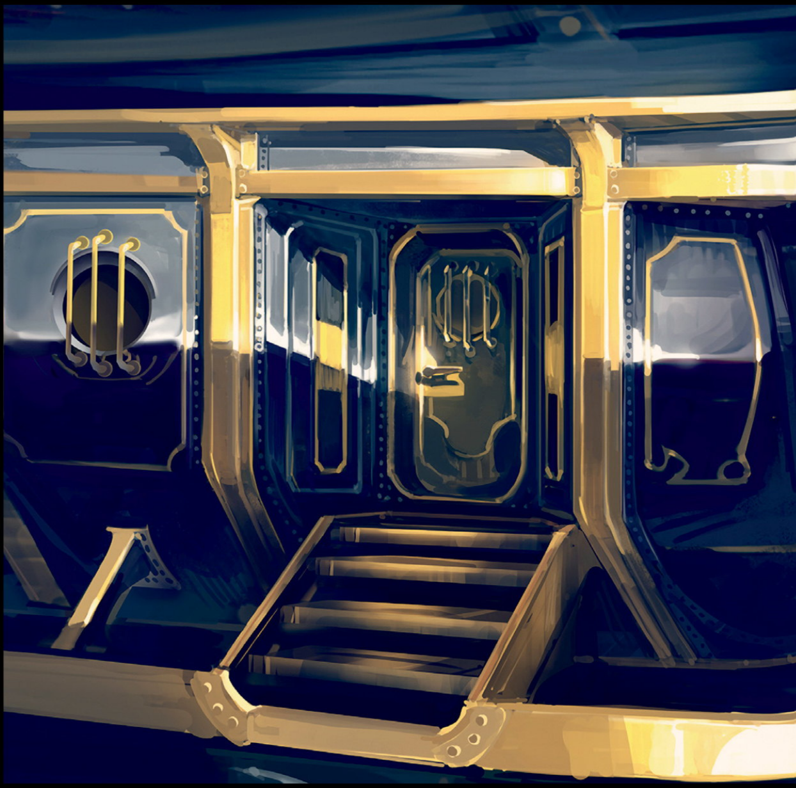
Once core weapon-design concepts are solidified, the art team goes to work putting excruciating details into each weapon. While designed to be believable alongside period firearms, each weapon in BioShock Infinite *is entirely unique, down to the last rivet. Every detail in Columbia—from the number of teeth on a gear to the decoration on a pump handle—is explored by the art department before it's put into the game. Without these details, a video-game world can end up feeling generic.* **TOP RIGHT:** *Sketches for the Founders' turrets. The rightmost images were discarded for being too modern in their shape and construction. The final version wears a hat like those seen on the Confederates in the Civil War.*

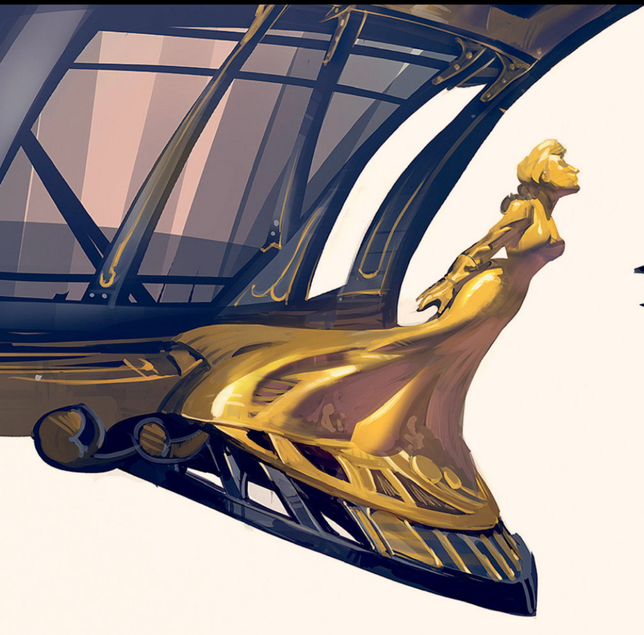

DAMAGE 100 %
DAMAGE 50 %
DAMAGE 0

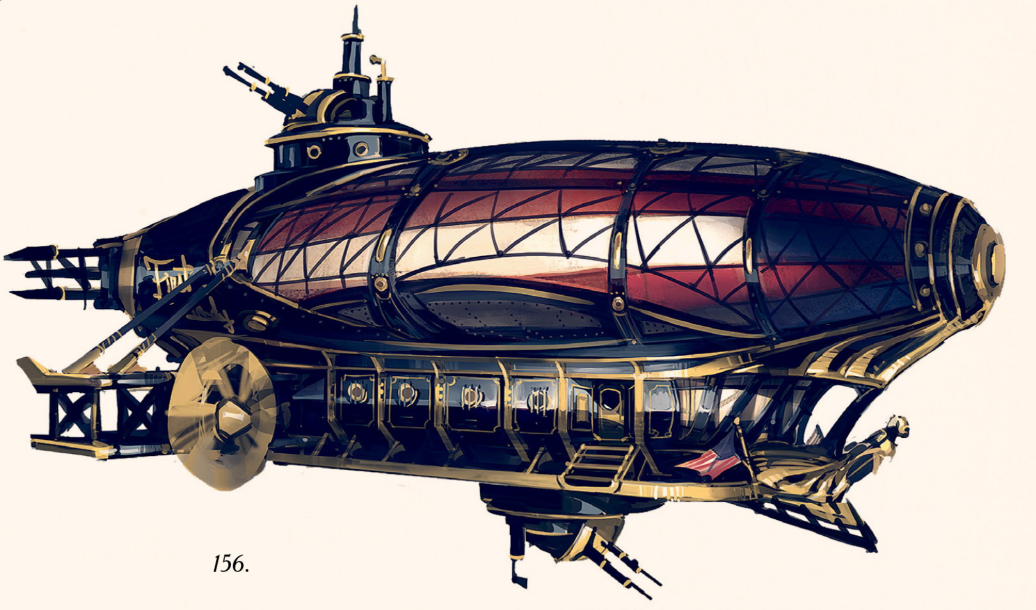


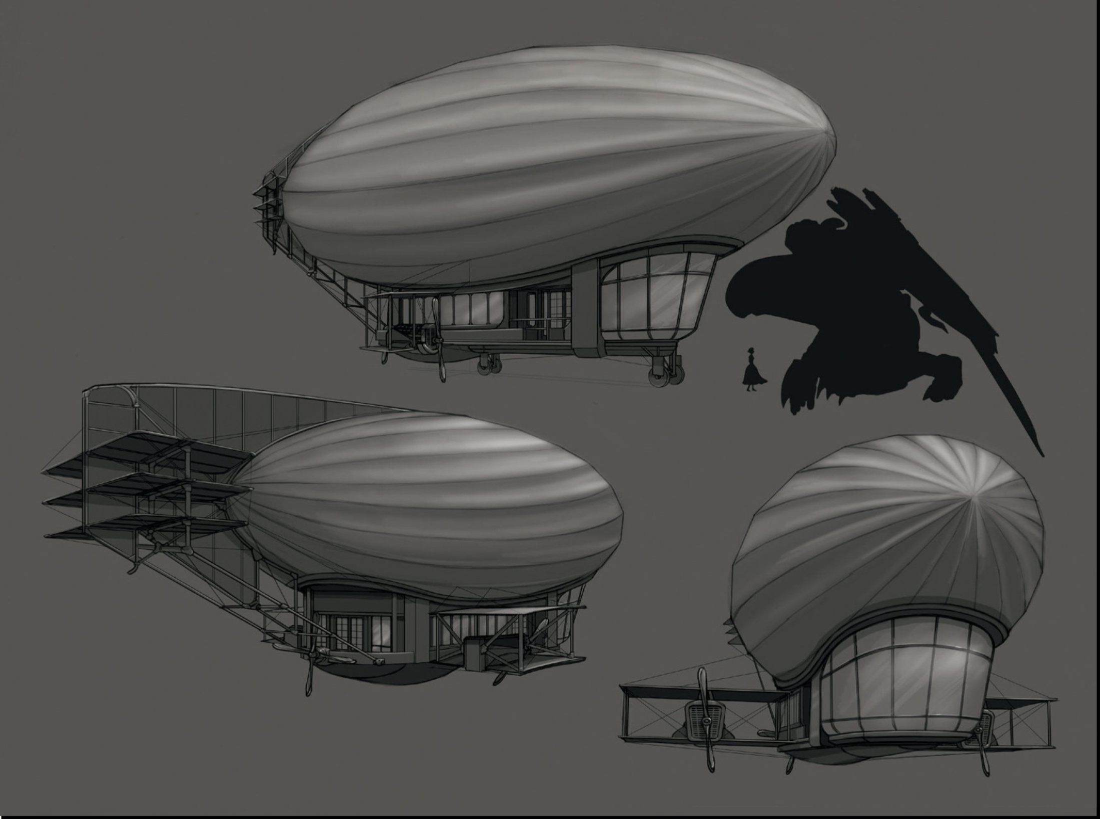
Airships

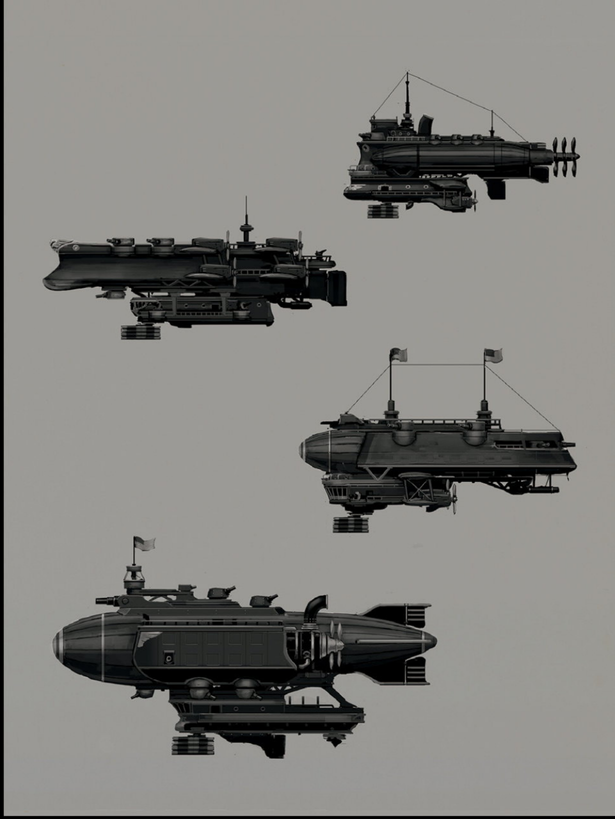
Airships in Columbia range from simple transportation vessels to the elegant flagships of the Founders to deadly sentries in the sky. **BELOW:** Sketches of the First Lady, *the airship* Comstock *built for his wife.*

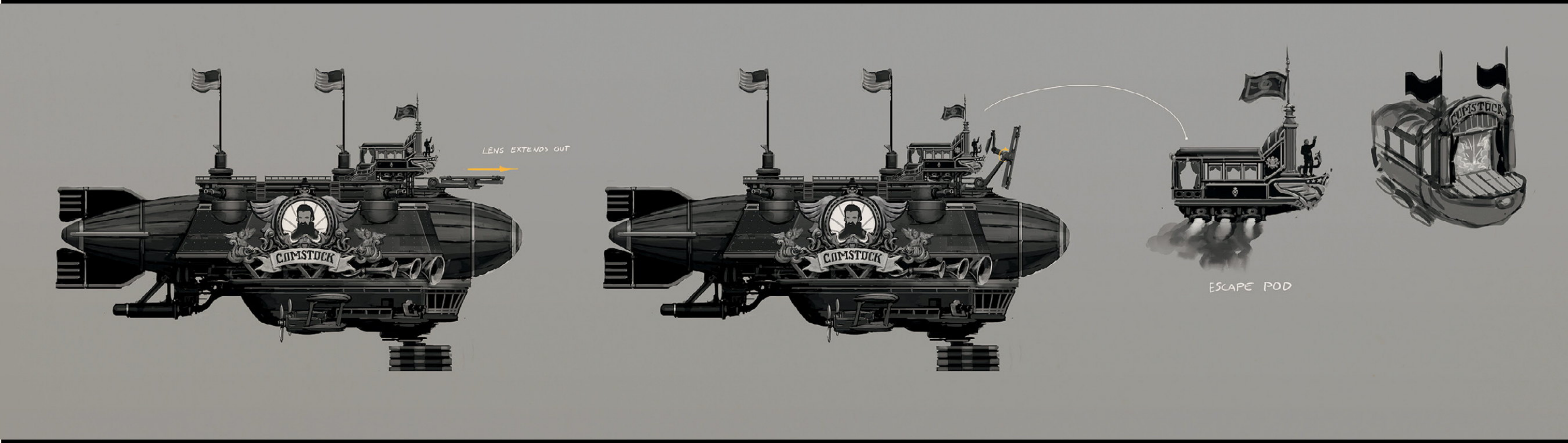


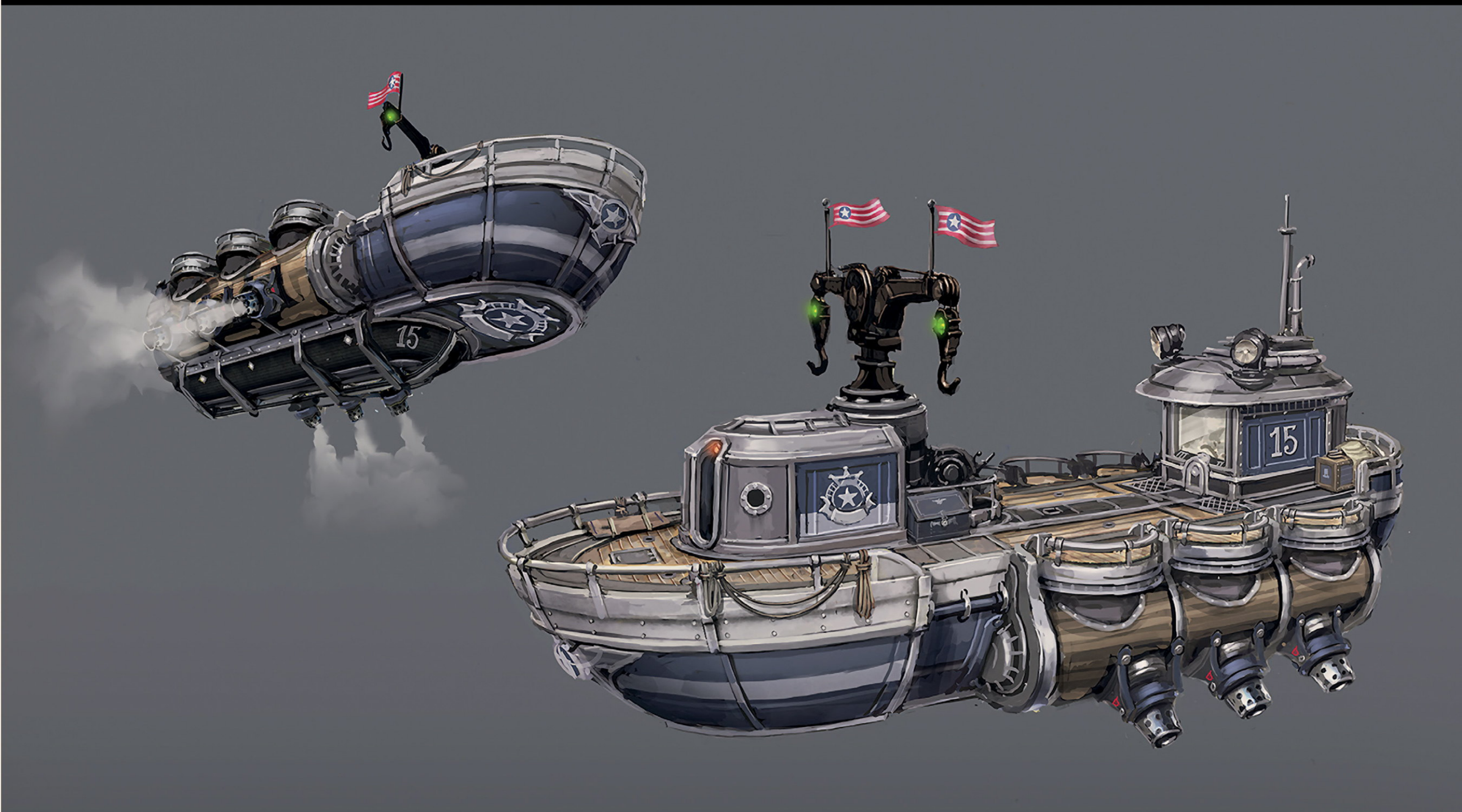


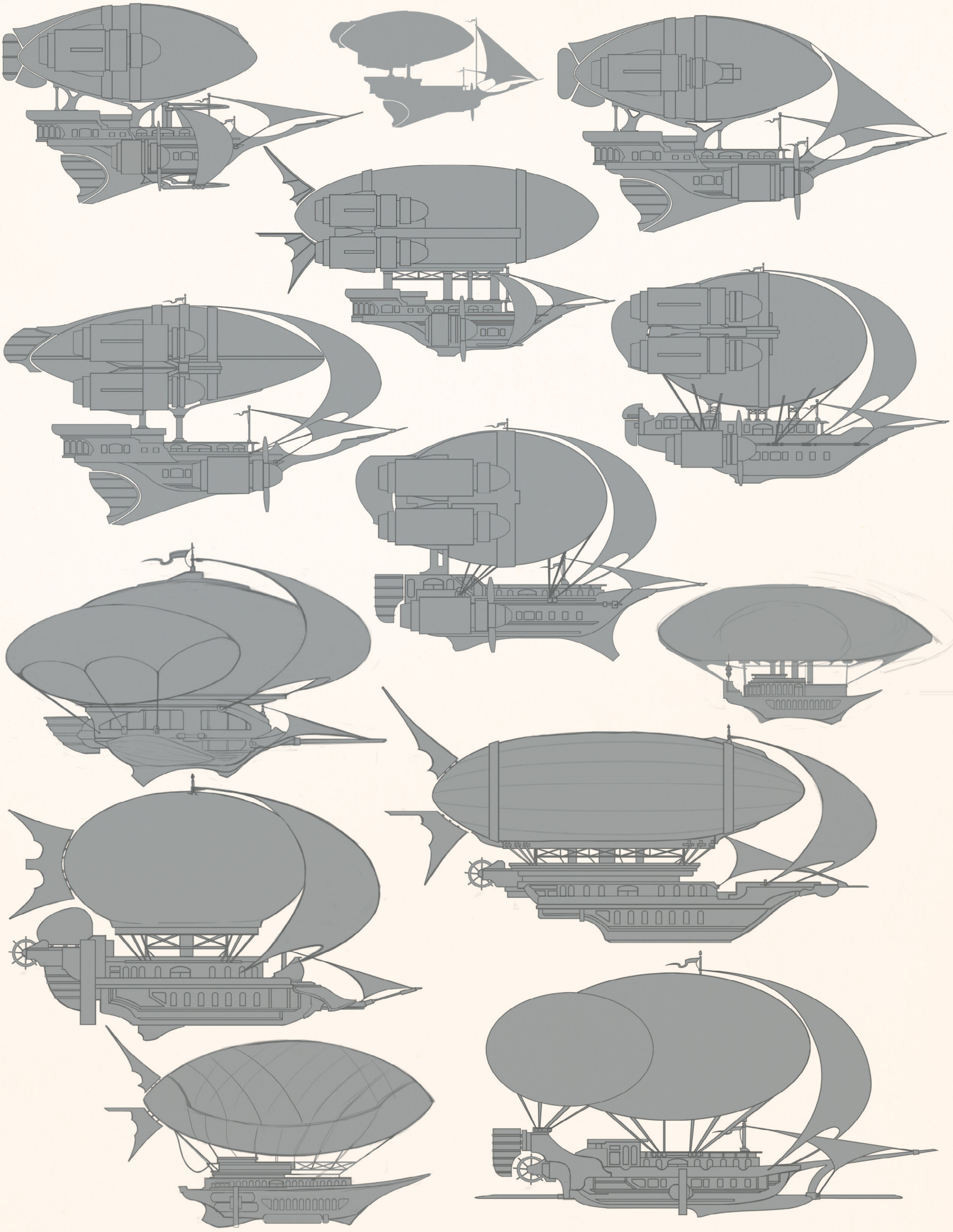




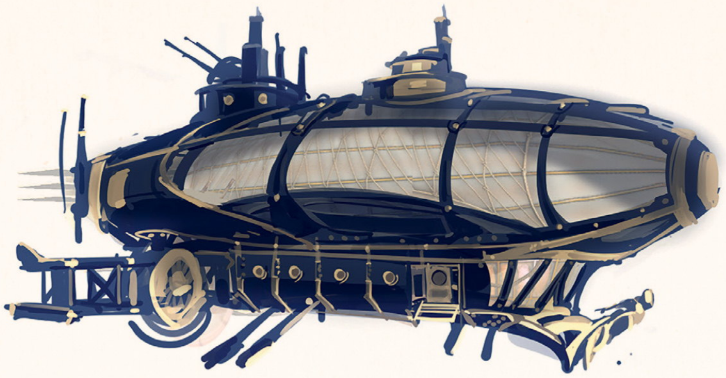


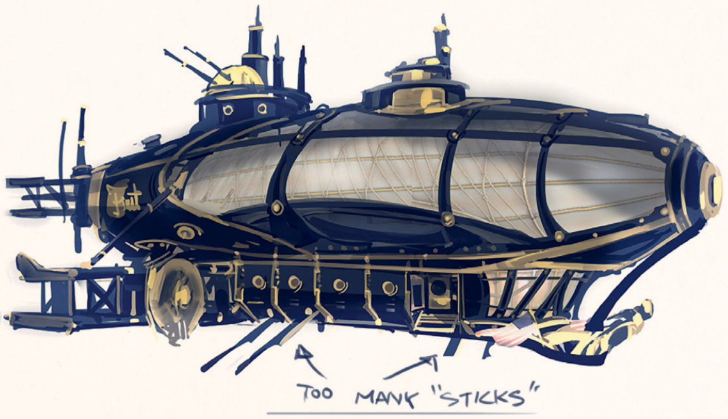

LENS EXTENDS OUT
COMSTOCK
COMSTOCK
ESCAPE POD
COMSTOCK

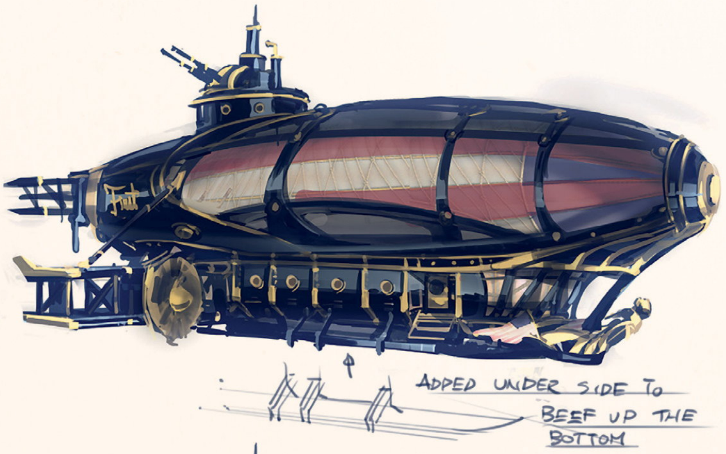

15
15

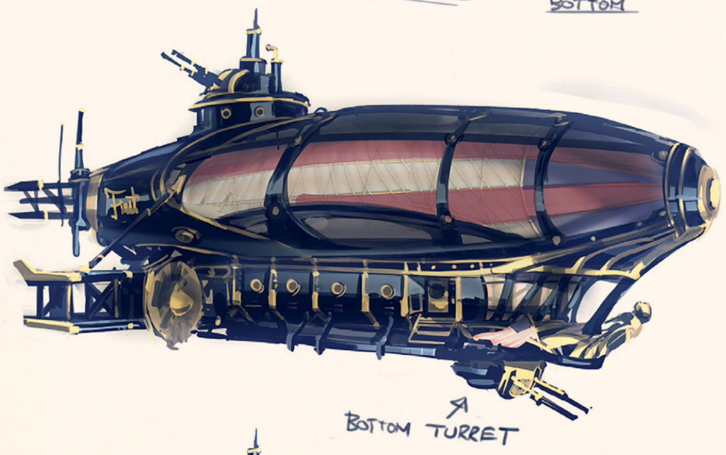


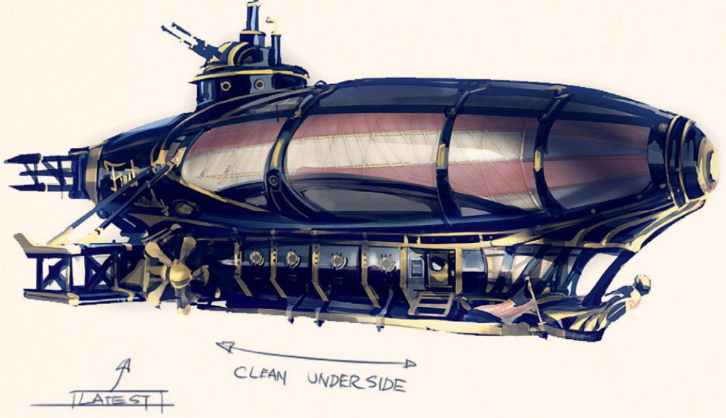
ZEPPELIN
TURRET

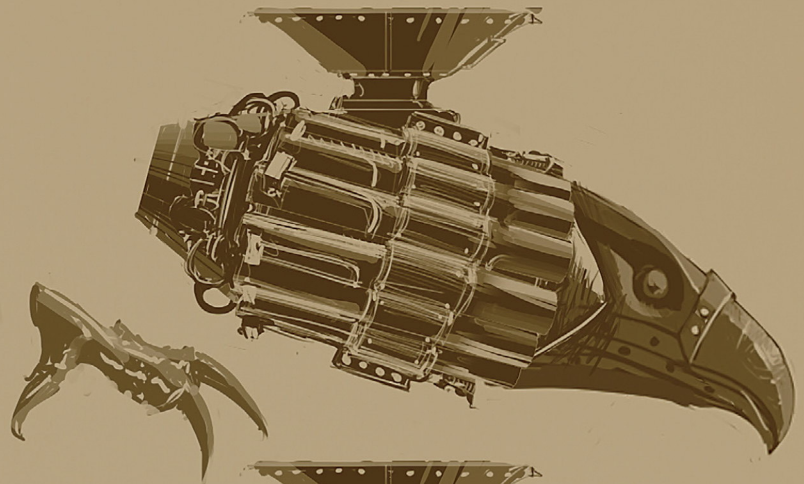


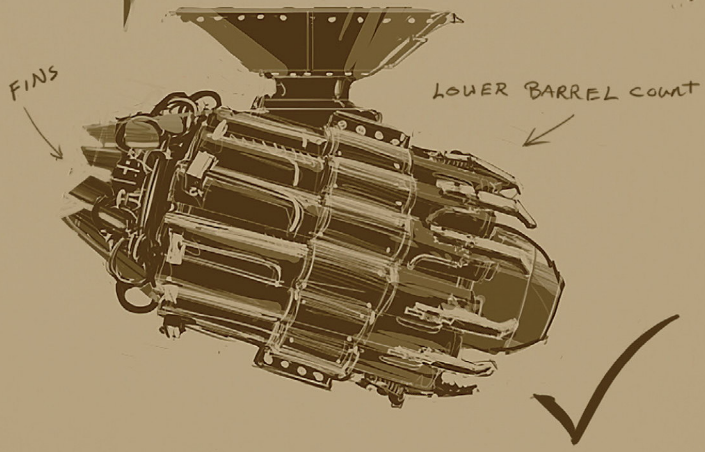


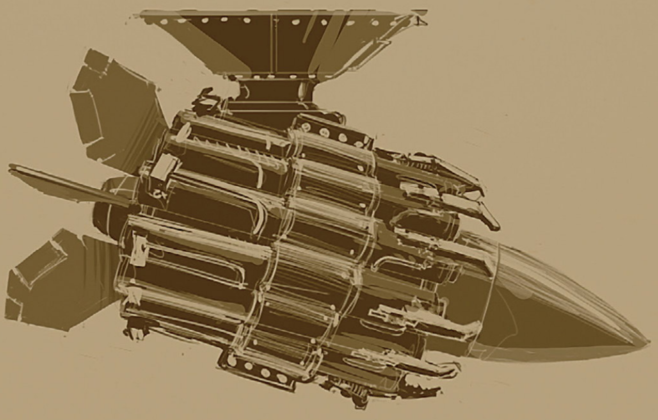


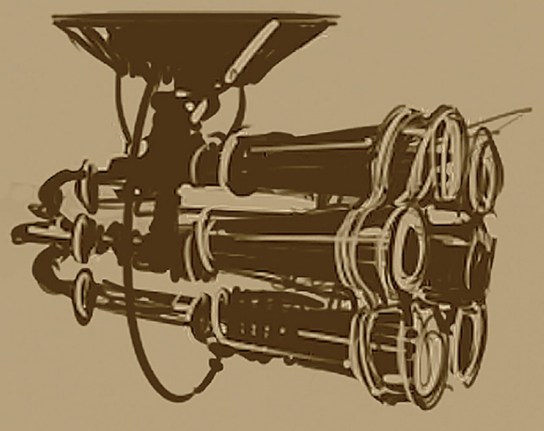




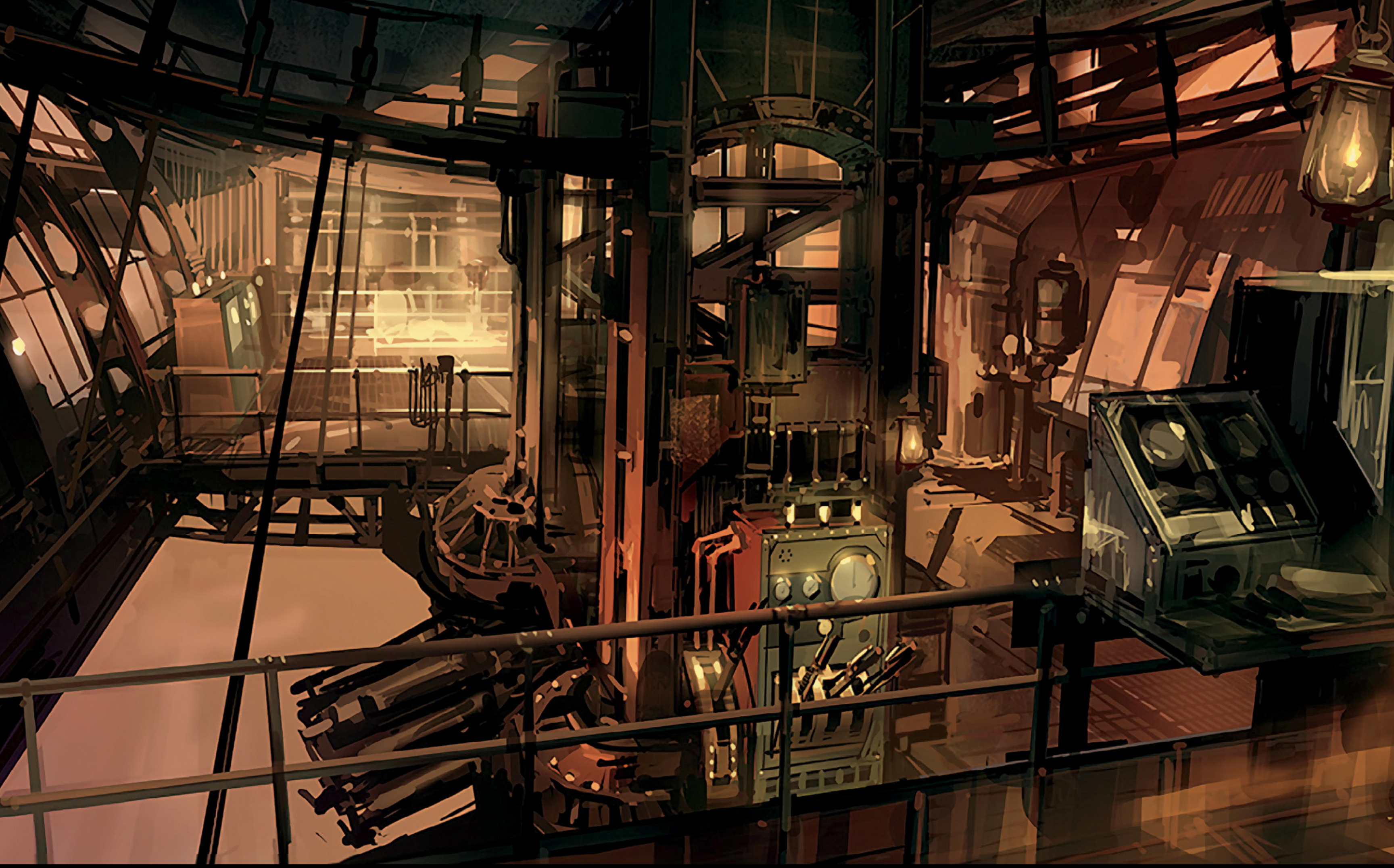




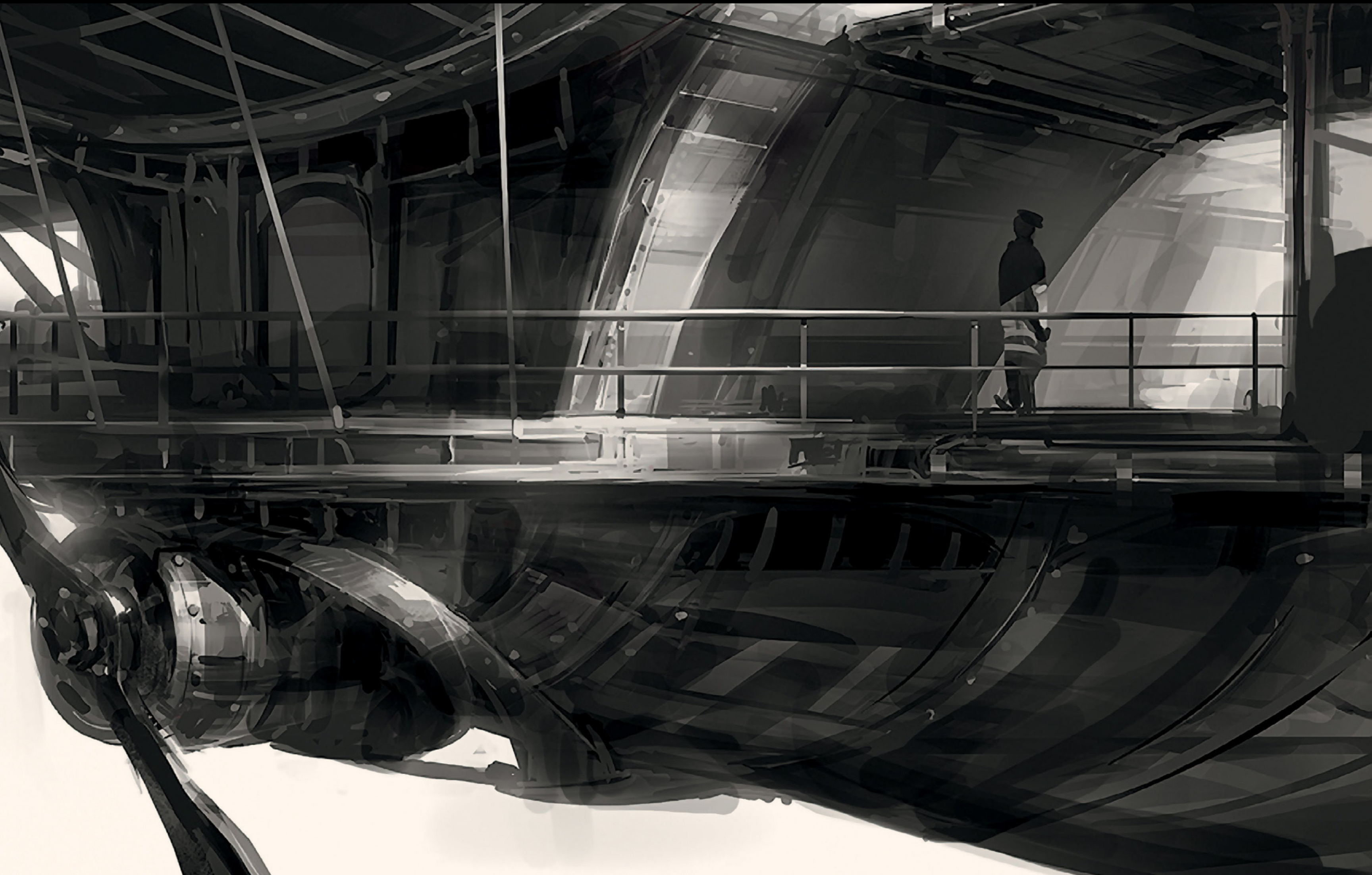




Exploratory sketches for zeppelin-mounted turrets.



TOP: *Airships in Columbia aren't merely decorative—they are environments Booker will need to explore. This early treatment looks at the control room of an enormous airship.* *BOTTOM:* *One of the art team's earliest studies of an airship.*

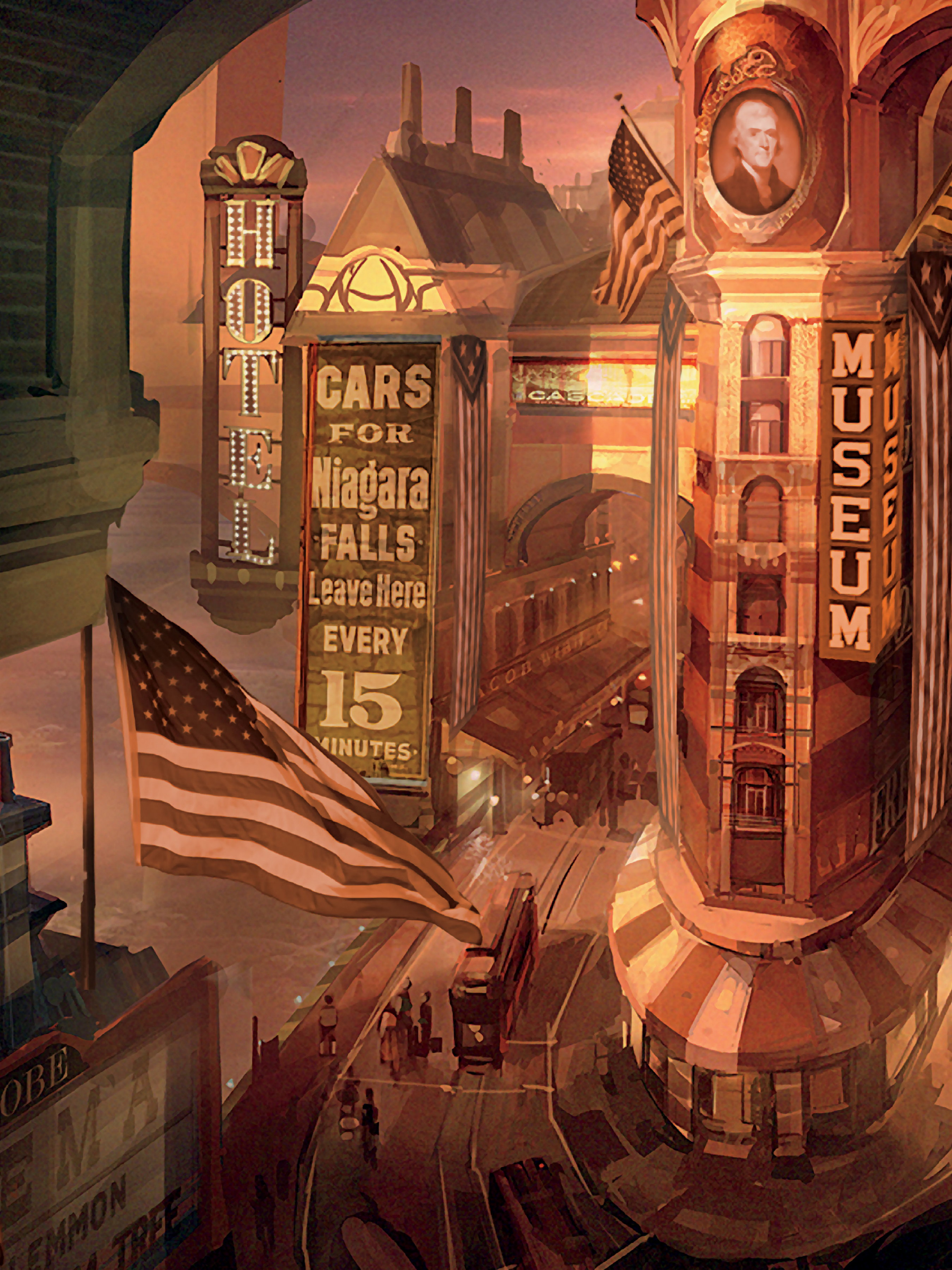


CHAPTER ELEVEN

COLUMBIA

The following pages present the floating city of Columbia in all its complexity: the colorful and inspiring world trumpeted by the propagandists; the day-to-day world of commerce and industry; and the darker, more troubling world which foments the Vox rebellion.

OLUMBIA
WELCOMES YOU


HOTEL
CARS FOR Niagara FALLS Leave Here EVERY 15 MINUTES
MUSEUM

ALL YOU NEED
HUDSON'S
CARS
FOR
Lockport
Leave Here
EVERY
30
MINUTES
ARTIFICIAL LIMBS
SUITS
$15

DENTIST
WHITE
CLEAN
PAINLESS
DR. WHYTE EXPERT
DENTIST
410
ADAMS
CIGAR STORES

TRUSTED SUPPLIER" TO THE FINEST CHEFS TAILORS AND HOMEMAKERS
FRUIT · MEAT
VEGETABLES
1345
1345 EXODOUS PROVISIONS
CANDIES
RIOBLE'S DRUG STORE
No.4
ICE COLD LEMONADE 1¢
HORNUNG'S CORN PAINT FOR HARD & SOFT CORNS.
DELICIOUS DAIRY PRODUCTS

MEAT
DRUGS
LIQUOR
THE BEER STORE
LADIES AND GENTLEMEN
QUALITY
FOURTH

ARLINGTON
AVE
McNULTY'S
SHOE REPAIR

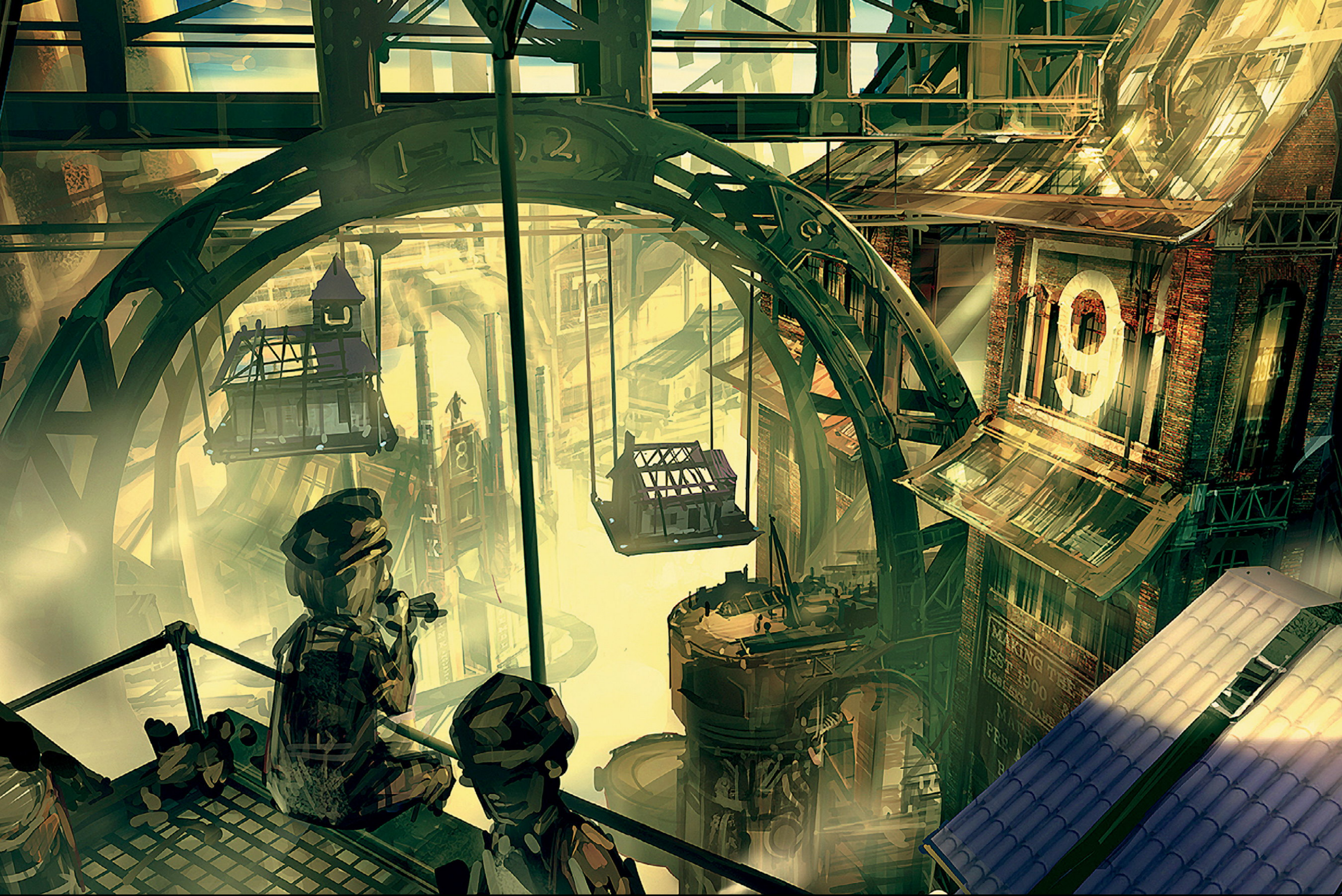
FINK
MANUFACTURING

FINKTON
ENTERTAINMENT
PRESENTS

GUNS

ST REMOVE THE FOUL MARK
OF THE
VANDAL
BEST SHOWS IN TOWN
FINK
THEATRE
BEST SHOWS IN TOWN
TODAY
Harry Carey
HEARTS UP!
5¢
OF ZORRO

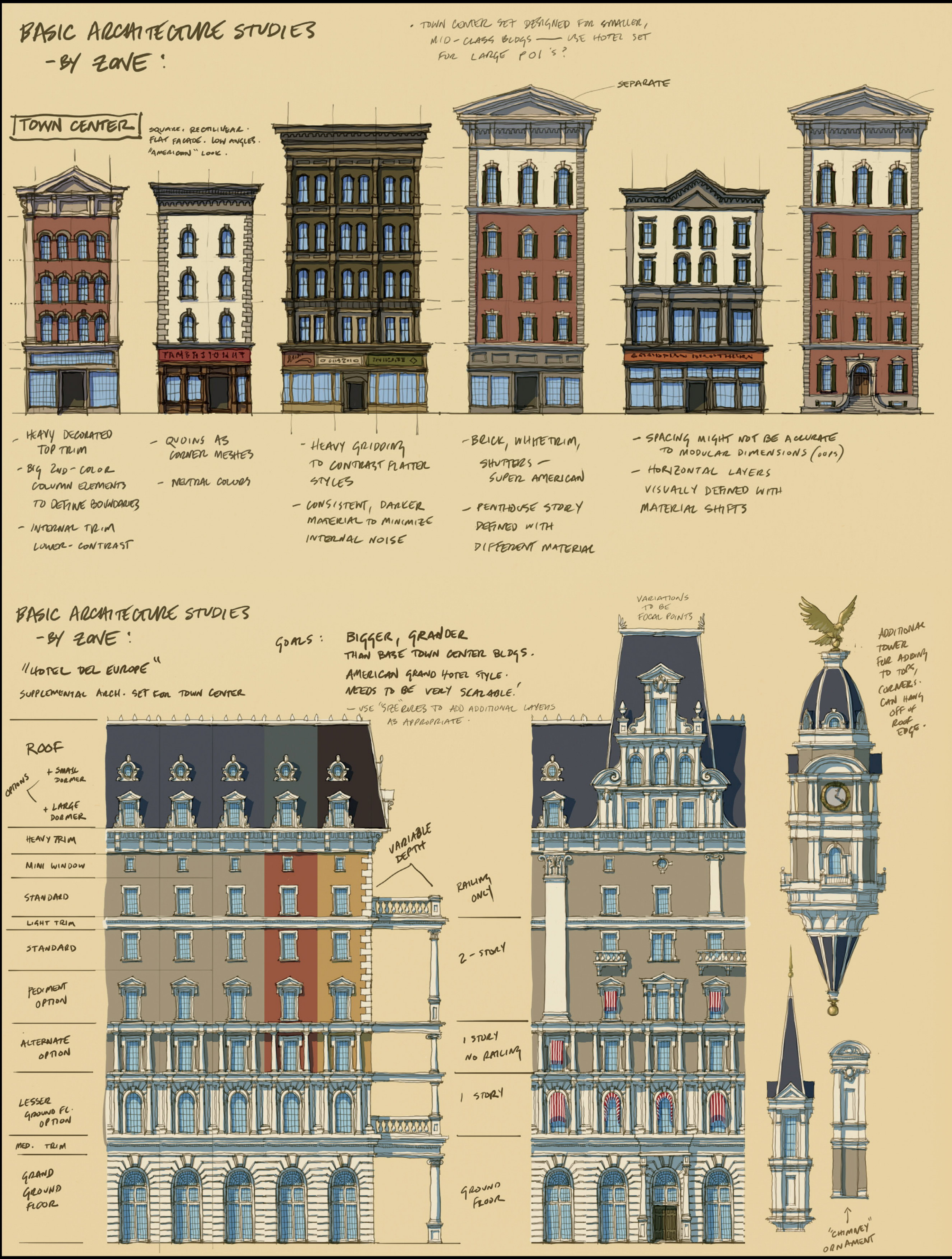
ROSIE RICKFORD
"THE MAGICAL NIGHT"
THIS WEEK SPECIAL 5¢
TODAY
BEST SHOWS IN TOWN
BLAZING THE
BOB ALLEN
TODAY


No.2
19

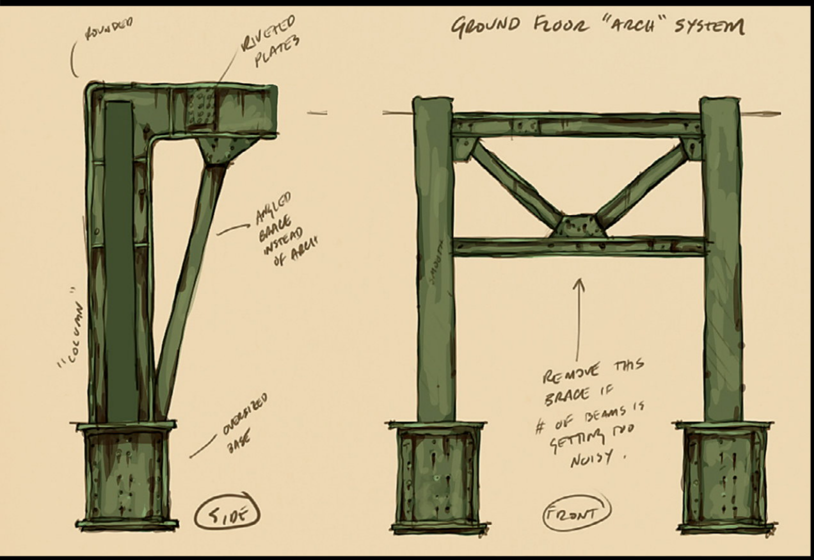
5

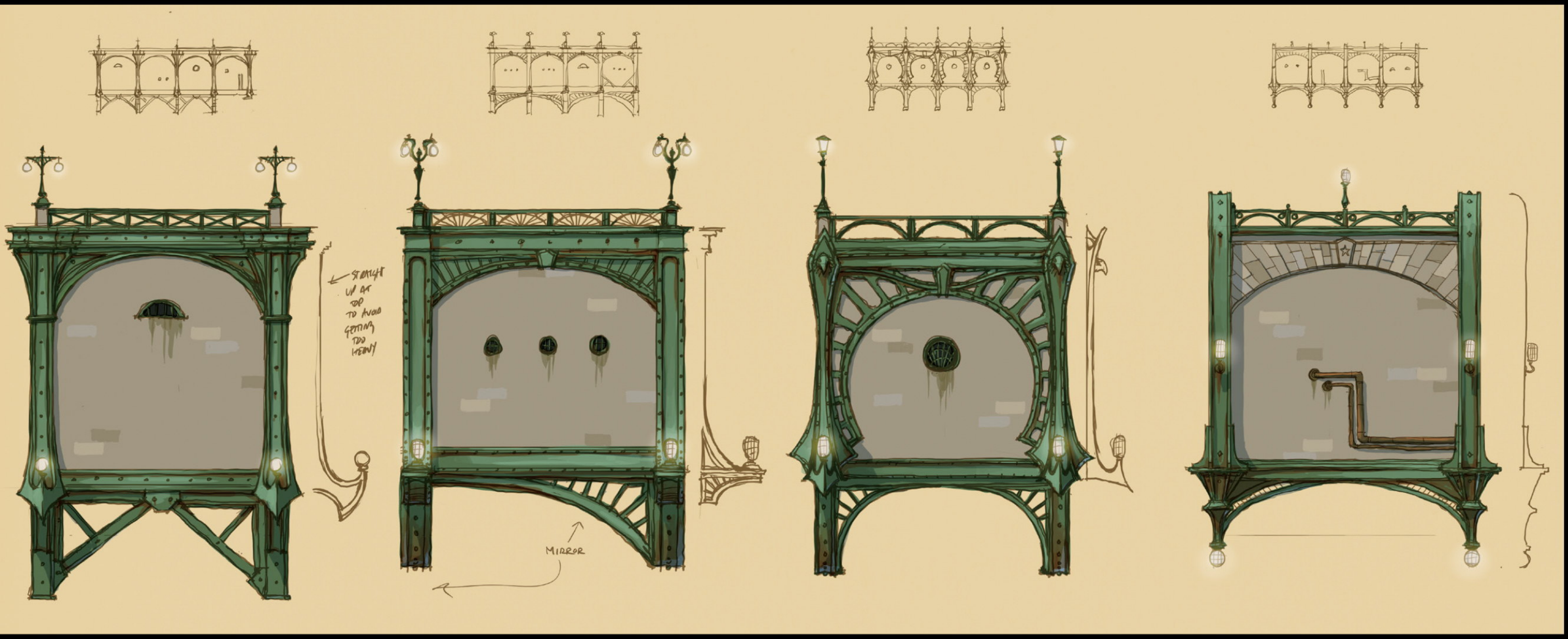
EMOTIONAL ANALYSIS
INACTIVE PE

DENTAL RECORD
DAILY FOOD CONSUMPTION
SOLID (G)
LIQUID (ML)


BASIC ARCHITECTURE STUDIES
-BY ZONE:
• TOWN CENTER SET DESIGNED FOR SMALLER, MID-CLASS BLDGS — USE HOTEL SET FOR LARGE POI'S?
SEPARATE
TOWN CENTER
SQUARE, RECTILINEAR. FLAT FACADE. LOW ANGLES. "AMERICAN" LOOK.
- HEAVY DECORATED TOP TRIM
- BIG 2ND-COLOR COLUMN ELEMENTS TO DEFINE BOUNDARIES
- INTERNAL TRIM LOWER-CONTRAST
- QUOINS AS CORNER MESHES
- NEUTRAL COLORS
- HEAVY GRIDDING TO CONTRAST FLATTER STYLES
- CONSISTENT, DARKER MATERIAL TO MINIMIZE INTERNAL NOISE
- BRICK, WHITE TRIM, SHUTTERS — SUPER AMERICAN
- PENTHOUSE STORY DEFINED WITH DIFFERENT MATERIAL
- SPACING MIGHT NOT BE ACCURATE TO MODULAR DIMENSIONS (OOPS)
- HORIZONTAL LAYERS VISUALLY DEFINED WITH MATERIAL SHIFTS
BASIC ARCHITECTURE STUDIES
-BY ZONE:
"HOTEL DEL EUROPE"
SUPPLEMENTAL ARCH. SET FOR TOWN CENTER
GOALS: BIGGER, GRANDER THAN BASE TOWN CENTER BLDGS.
AMERICAN GRAND HOTEL STYLE.
NEEDS TO BE VERY SCALABLE.
— USE "SIZE" RULES TO ADD ADDITIONAL LAYERS AS APPROPRIATE.
VARIATIONS TO BE FOCAL POINTS
ADDITIONAL TOWER FOR ADDING TO TOPS, CORNERS. CAN HANG OFF OF ROOF EDGE.
ROOF
OPTIONS
+ SMALL DORMER
+ LARGE DORMER
HEAVY TRIM
MINI WINDOW
STANDARD
LIGHT TRIM
STANDARD
PEDIMENT OPTION
ALTERNATE OPTION
LESSER GROUND FL. OPTION
MED. TRIM
GRAND GROUND FLOOR
VARIABLE DEPTH
RAILING ONLY
2-STORY
1 STORY NO RAILING
1 STORY
GROUND FLOOR
"CHIMNEY" ORNAMENT

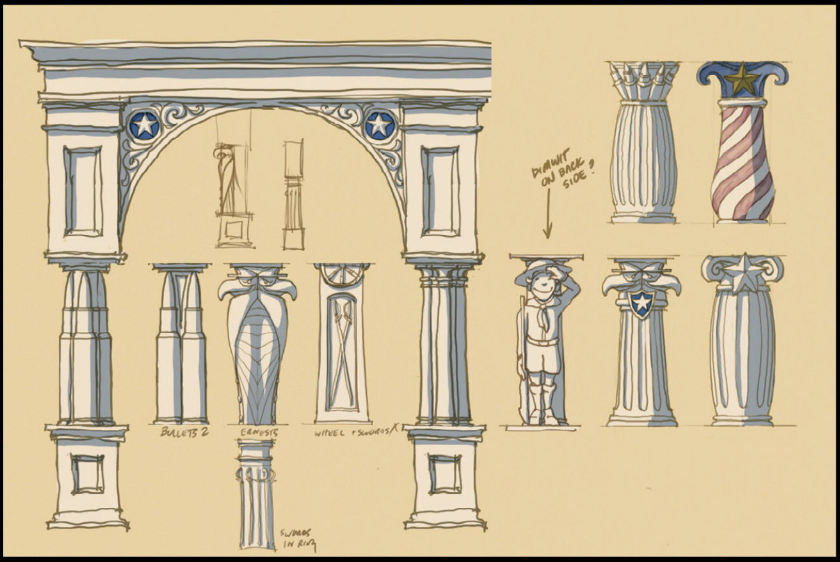
"TOWN CENTER"
ARCHITECTURE SET VISUALIZATION

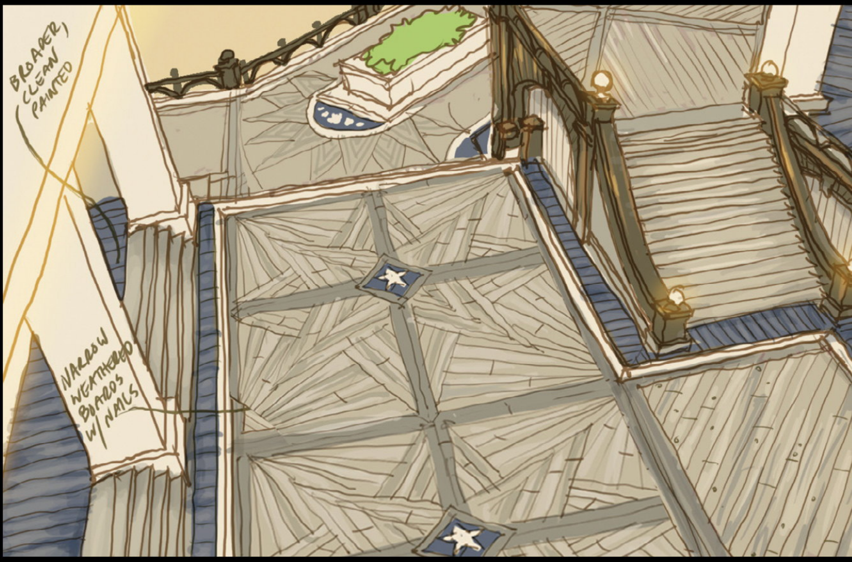

GROUND FLOOR "ARCH" SYSTEM
ROUNDED
RIVETED PLATES
ANGLED BRACE INSTEAD OF ARCH
"COLUMN"
OVERSIZED BASE
SIDE
REMOVE THIS BRACE IF # OF BEAMS IS GETTING TOO NOISY.
FRONT


STRAIGHT UP AT TOP TO AVOID GETTING TOO HEAVY
MIRROR

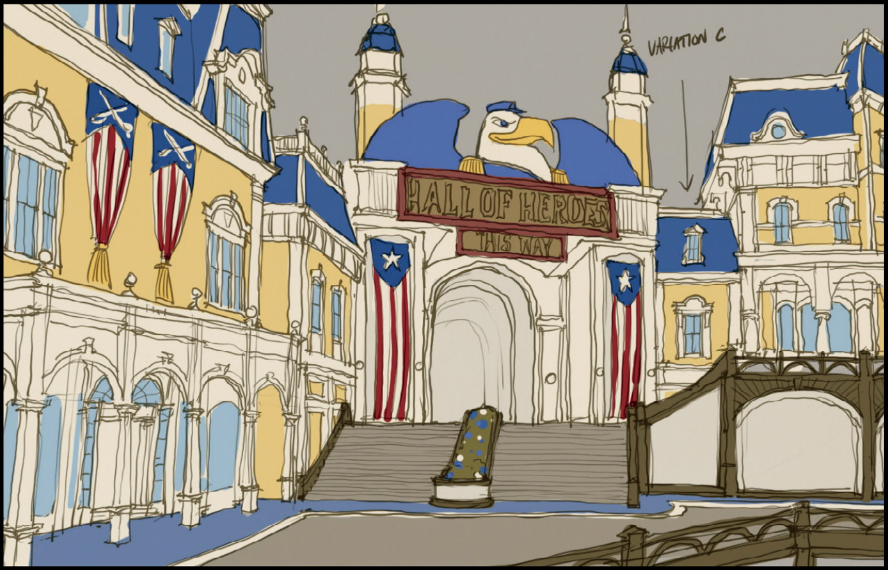
Outfitters
TOY SOLDIERS
Pint Sized Fire Army
ICE C

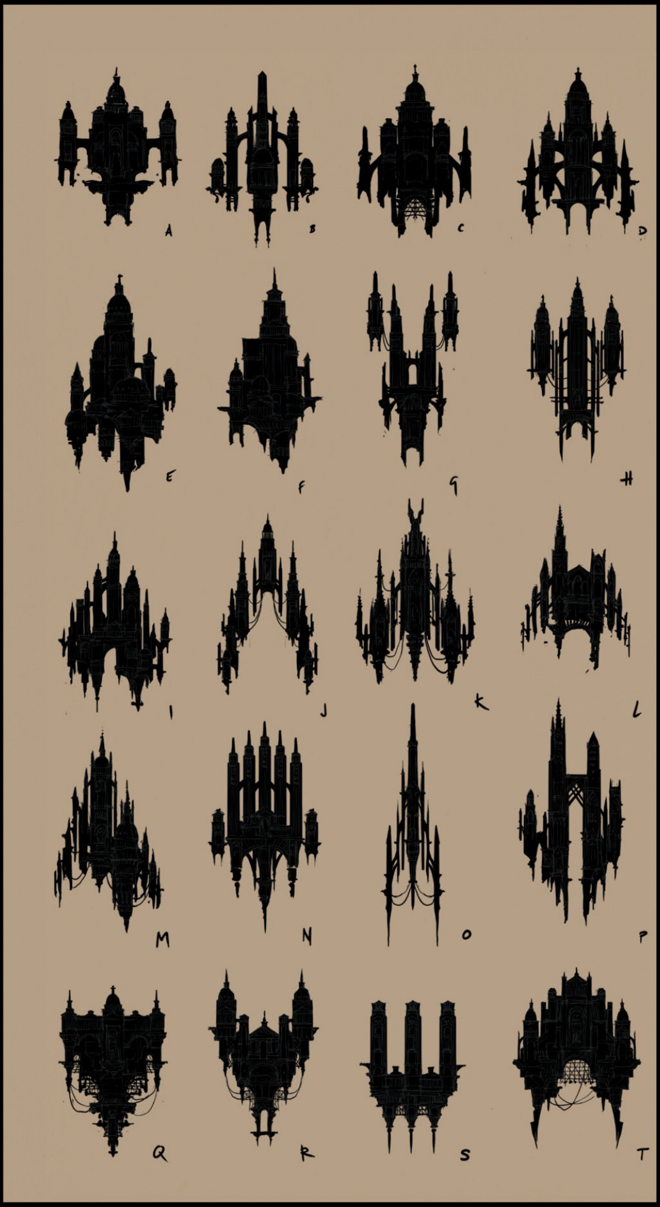
FAKE FACADES?
SIDE VIEW:
UGLY WOODEN SUPPORTS PROP UP FACADE
OPTIONAL BALUSTRADE
BAY DISPLAY WINDOW
SQUARE COLUMN W/ FLUTING
SHALLOW PROJECTION
ROUNDED BAY
EAGLE HEAD
CRAZY STACKED SHAPES
CENTER EMPHASIS

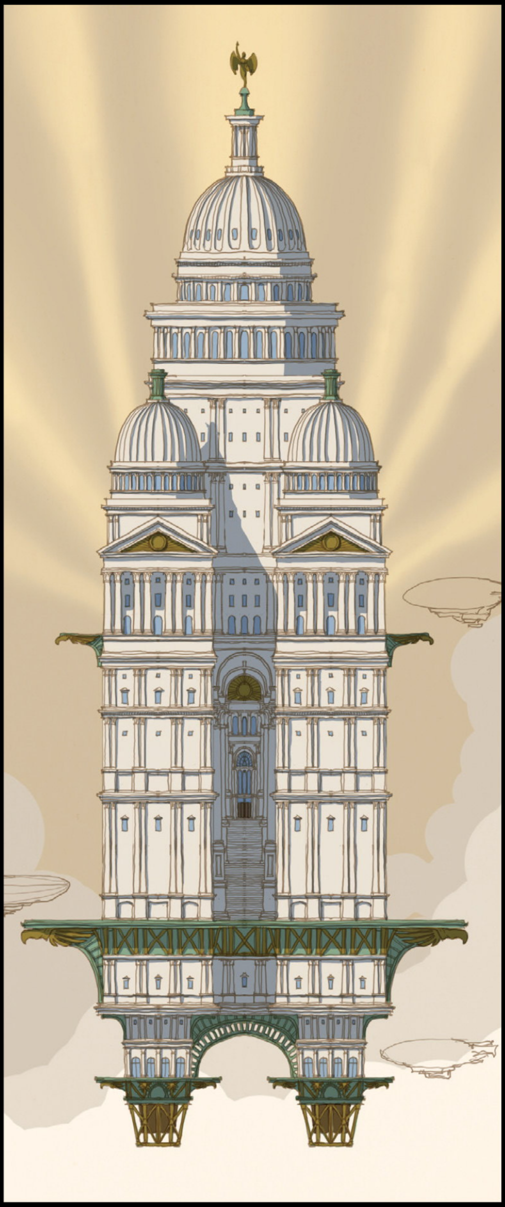

DIMWIT ON BACK SIDE?
BULLETS 2
ERNESTS
WHEEL + SWORDS/X

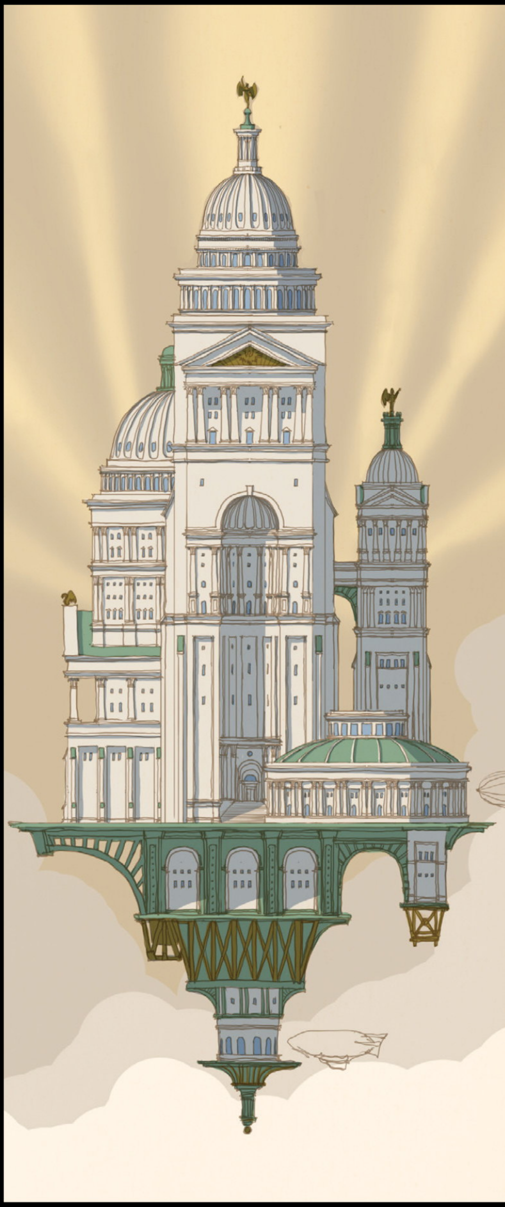

BROADER CLEAN PAINTED
NARROW WEATHERED BOARDS W/NAILS

NEST
FOUNDERS BOOKS


VARIATION C
HALL OF HEROES
THIS WAY


A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T





ART / MEDIA TIE-IN

THE ART OF
BIOSHOCK INFINITE

In The Art of BioShock Infinite, *delve deeper into the city of Columbia—the fabled floating metropolis built by the US government in the late 1800s to serve as a beacon of technology and achievement for the world! This deluxe hardcover features production designs and concept illustrations focusing on main characters Booker, Elizabeth, and Songbird from the highly anticipated* BioShock® Infinite *video game. See the evolution of the Heavy Hitters, the populace of Columbia, the Sky-Hook, vigors, airships, and much more! This deluxe hardcover also features an introduction from* BioShock® Infinite *Creative Director Ken Levine.*

BioShock® Infinite, *developed by Irrational Games, won over 75 editorial awards at E3 2011, including the Game Critics Awards' Best of Show trophy.*

"A title that is likely to define the video game landscape in the years to come." —GAME INFORMER

"BioShock Infinite *is exactly what the franchise needed."*
—OXM UK

"The birth of a new gaming icon."
—EDGE MAGAZINE

BIOSHOCKINFINITE.COM
DARKHORSE.COM